Ornament Preview Issue

Just CrossStitch®

6 Christmas Ornaments from Top Designers

Elegant Tapestry Pillow

8 Exclusive Halloween Designs

Heart's Home Band Sampler

Stunning Celtic Knot Design

OCTOBER 2007

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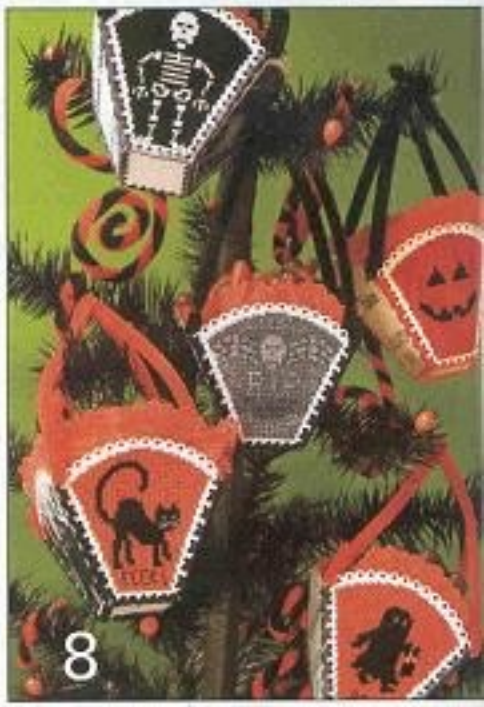
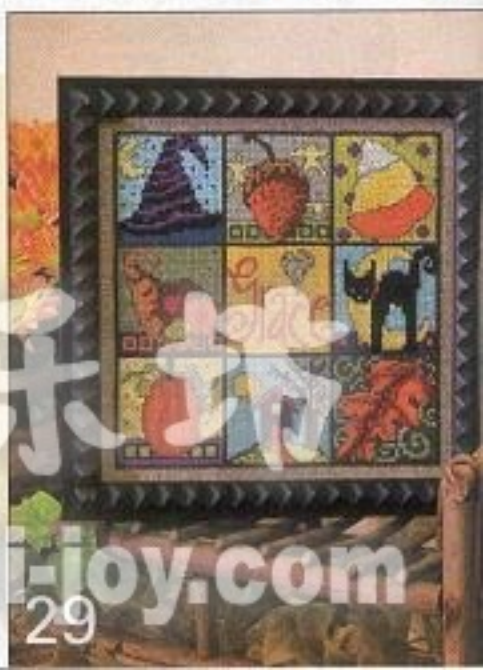
Volume 25, Number 5 • September/October 2007





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One Stitch Ahead

I distinctly remember my first experience with cross stitch. I was seven or eight years old, sitting on the couch next to a cross-stitch project my mother had set aside while she went to prepare dinner. She was in the middle of working on a simple border and the needle was still parked in the fabric. After examining it carefully—I don't remember if my hands were clean or not—I decided to try it out for myself and I worked about an inch or so of the border before I figured Mom wouldn't want me fiddling with her things and put it down again. Later, Mom told me she'd noticed a little fairy had been working on her project, so she set me up with my own fabric, floss, and chart and set me loose on my own. I've been stitching ever since.

Working on *Just CrossStitch* is a lot of fun, so I'm tremendously excited about my new role here. During my years on staff, I've had the opportunity to talk to many talented designers and I've always enjoyed getting into their heads and learning what inspires them. I also enjoyed discovering the vast range of designs available to cross stitchers. As editor, it is my goal to include projects from as many designers as possible—including some wonderful international designers—and to cater to stitchers of all skill levels. I've heard from a number of readers that they'd like to see more challenging, advanced-technique projects mingled with contemporary, quick-to-stitch projects, and I'm happy to report that some exciting, ambitious projects are on their way to these pages in the near future.

Many of you also told us that you loved last year's Ornament Preview issue, so we're giving you more of what you like again this year. The six ornaments, which begin on page 54, are all companions to ornaments in the 2007 *Just CrossStitch* Ornament issue. As you can see, you've got lots to look forward to!

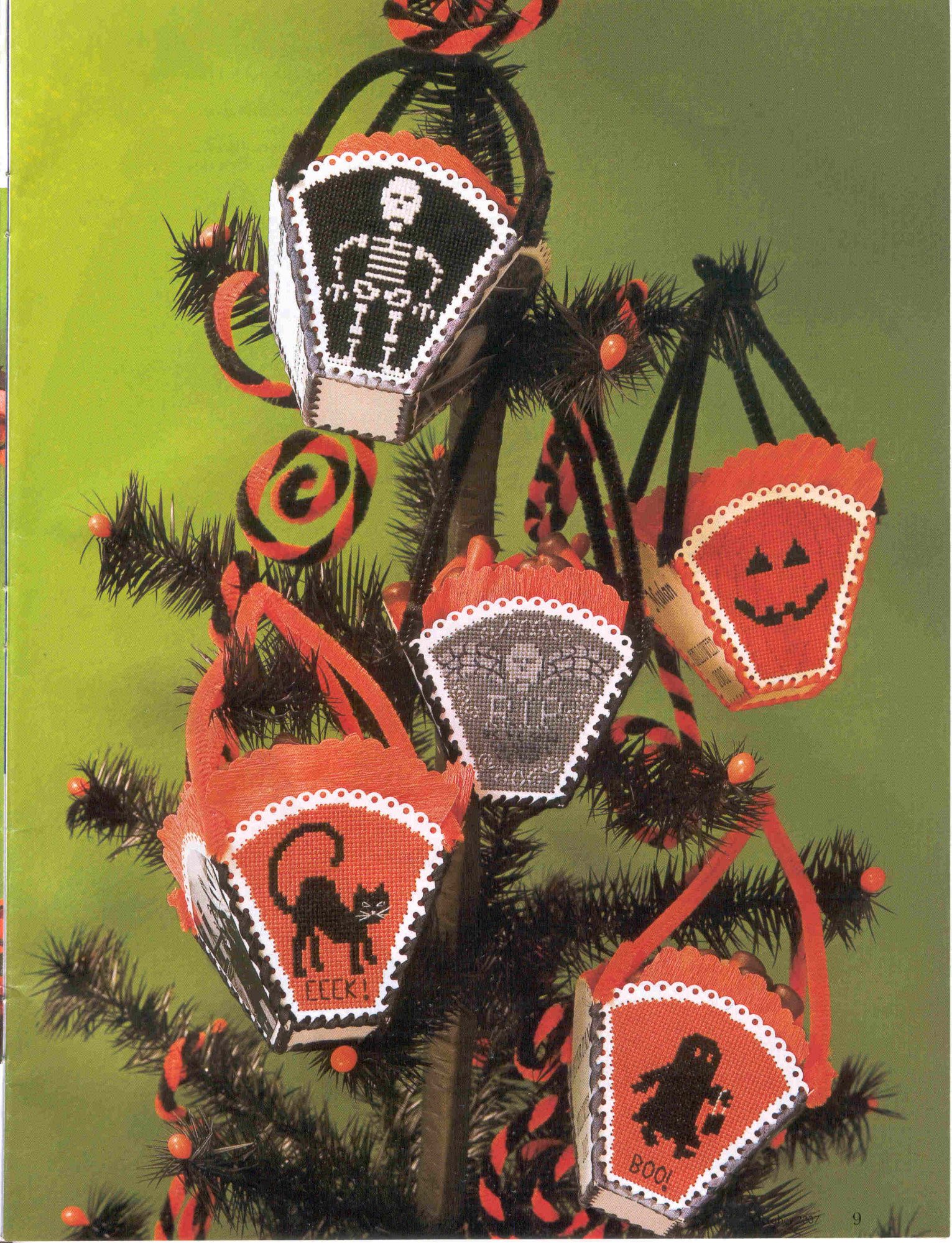
Amy Bruecken of Sisters and Best Friends was kind enough to design a fun new seasonal series for us. *Fall* begins on page 29 in this issue. Designate a special spot in your home for this bright and cheerful design and then just swap it out as the seasons change.

I enjoy hearing what our readers would like to see in the pages of *Just CrossStitch*. If you have a special request, feel free to e-mail me at *epugh@hoffmanmedia.com*. I look forward to stitching with you!

Elizabeth Pugh

Stitchbooking:
Vintage Witches and Halloween Baskets

Halloween is just around the corner — why not add some hand-stitched goodies to your standard orange-and-black décor? Take your pick from variations on two quick-to-stitch projects: colorful witches with little black capes and vintage paper heads, or tiny trick-or-treat baskets bearing pumpkins, ghosts, black cats, and more. Assembly instructions explain how to make these fun decorations that will be an instant hit!


EEEK!
BOO!

STITCHBOOKING: VINTAGE WITCHES

Designed by Wendy White

Materials:

- One (4-card) package 20-count Confection (#DTM1PC) Perforated Sewing Card from Tokens and Trifles™*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC® floss.)**
- Size 28 tapestry needle or Size 10 beading needle

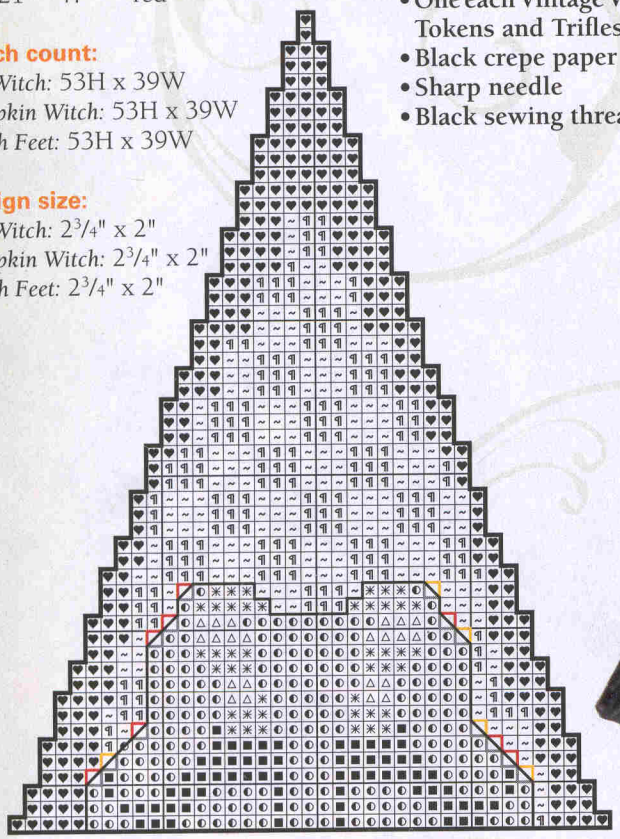
See "Where to Find It" on page 66.
Refer to color code.

NOTE: Charts depict actual stitching dimensions of sewing cards.

	DMC®	Anchor®	
■	310	403	black
♥	3799	236	pewter gray, vy. dk.
△	907	255	parrot green, lt.
~	3072	397	beaver gray, vy. lt.
◑	890	218	pistachio green, ul. dk.
✳	946	332	burnt orange, med.
☆	444	291	lemon, dk.
¶	550	101	violet, vy. dk.
◐	648	900	beaver gray, lt.
3	321	47	red

Stitch count:
Bat Witch: 53H x 39W
Pumpkin Witch: 53H x 39W
Witch Feet: 53H x 39W

Design size:
Bat Witch: 2¾" x 2"
Pumpkin Witch: 2¾" x 2"
Witch Feet: 2¾" x 2"



Witch Feet Chart

Instructions: Cross stitch over one square, using two strands of floss.

Backstitch over one square, using two strands of floss.

Work French knot where ● appears for bat's eyes, using one strand 907/255 and wrapping floss around needle once.

Work straight stitch where gray lines appear on bat's wings, using one strand 3072/397.

Backstitch (bs) instructions:

310	403	*Witch Feet* (black lines), *Bat Witch* (black lines)
444	291	*Pumpkin Witch*
3072	397	*Bat Witch* (gray lines), *Witch Feet* (red lines)
550	101	*Witch Feet* (yellow lines)
648	900	*Witch Feet* (gray lines)
321	47	*Bat Witch* (red lines)

VINTAGE WITCHES FINISHING INSTRUCTIONS

Materials:

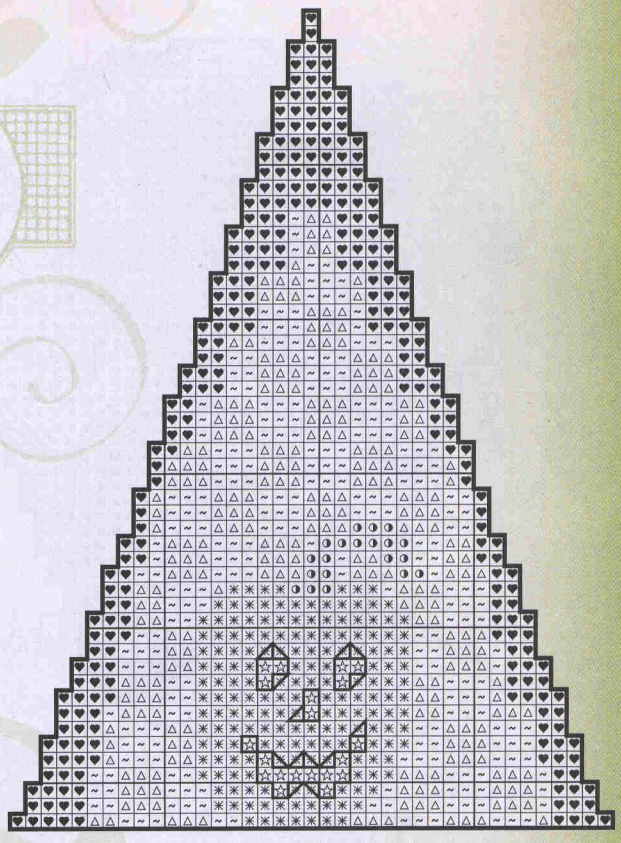
- One each Vintage Witch head from Tokens and Trifles™*
- Black crepe paper
- Sharp needle
- Black sewing thread
- Double-sided tape
- Glue
- Decorative scissors with scalloped blades
- Paper-cutting scissors

See "Where to Find It" on page 66.

1. Thread a loop of black embroidery floss through top hole of sewing card to create a hanger.

2. From black crepe paper, cut out a 4" x 6" rectangle. Use decorative scissors to trim one long edge of rectangle for bottom of witch's cape. Thread needle with a knotted length of sewing thread and gather paper accordion-style onto needle for top of cape. Place a small piece of tape on wrong side of top of sewing card. Wrap crepe paper around top of sewing card, bringing side edges to the front of card to create cape effect. Knot sewing thread securely in front and trim ends.

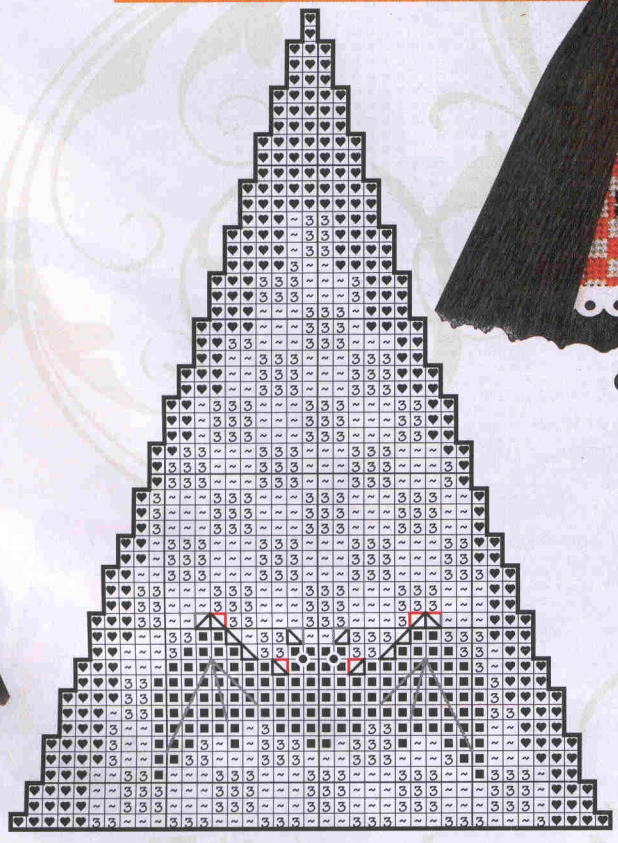
3. Trim away scrap edges from Vintage Witch head. Apply head to the top of card with a small dot of glue.



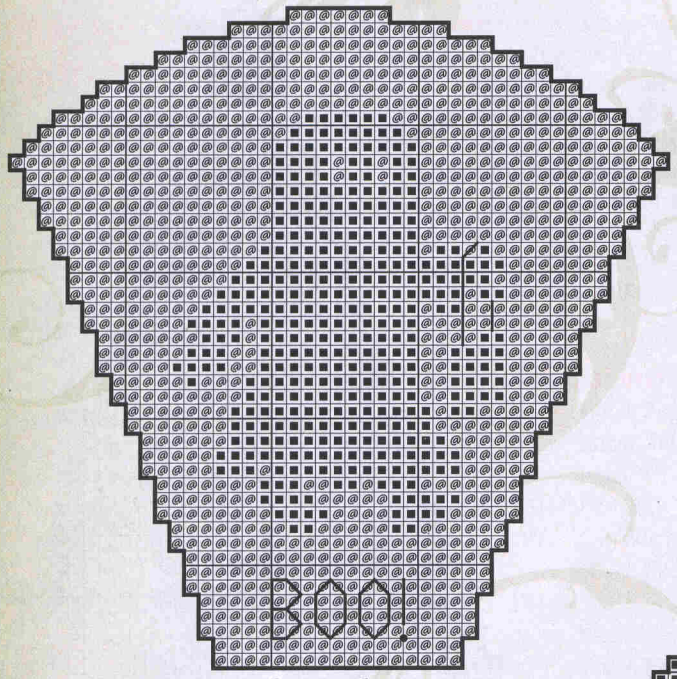
Pumpkin Witch Chart

Download the free chart for this fourth witch design, *Cat Witch*, by visiting *www.tokensandtrifles.com*.

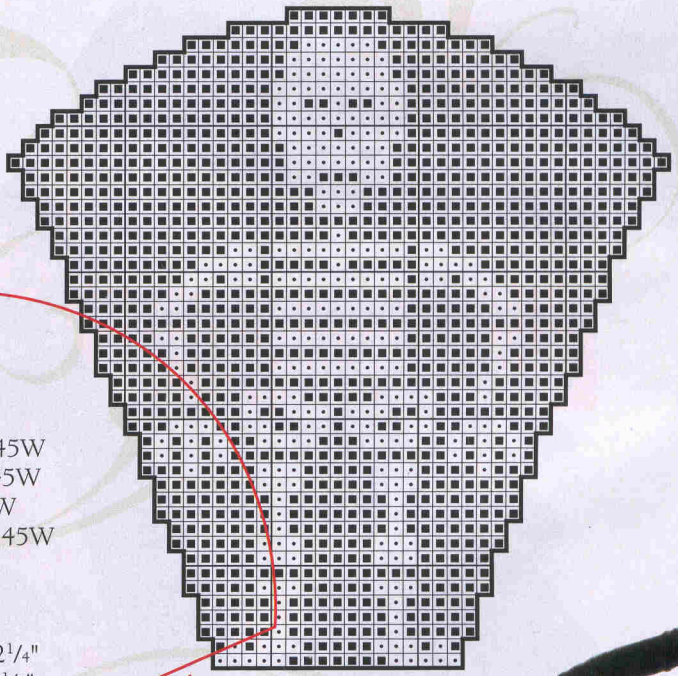
Cat Witch



Bat Witch Chart



Ghost Chart



Skeleton Chart

STITCHBOOKING: HALLOWEEN BASKETS

Designed by Tricia Wilson Nguyen

Materials:

- Three (2-card) packages 20-count Basket (#HM1CC) Perforated Sewing Card from Tokens and Trifles™
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC® floss.)**
- Size 28 tapestry needle or Size 10 beading needle

**See "Where to Find It" on page 66.*
***Refer to color code.*

NOTE: Charts depict actual stitching dimensions of sewing cards.

	DMC®	Anchor®	
■	310	403	black
@	720	325	orange spice, dk.
○	648	900	beaver gray, lt.
·	blanc	2	white
▲	645	273	beaver gray, vy. dk.
bs	920	1004	copper, med.

Stitch count:
RIP: 45H x 45W
Pumpkin: 45H x 45W
Skeleton: 45H x 45W
Ghost: 45H x 45W
Black Cat: 45H x 45W

Design size:
RIP: 2¼" x 2¼"
Pumpkin: 2¼" x 2¼"
Skeleton: 2¼" x 2¼"
Ghost: 2¼" x 2¼"
Black Cat: 2¼" x 2¼"

Instructions: Cross stitch over one square, using two strands of floss.

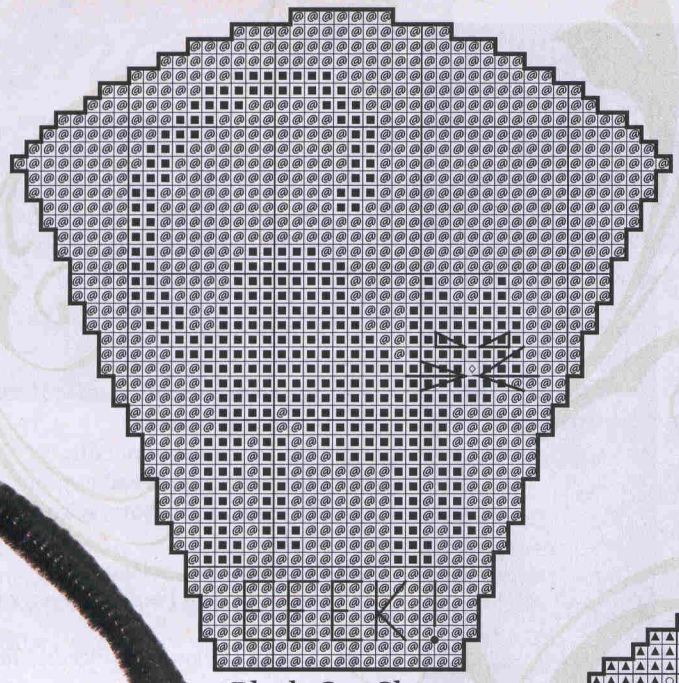
Backstitch over one square, using two strands of floss.

Work French knot where • appears in lettering, using one strand 310/403 and wrapping floss around needle once.

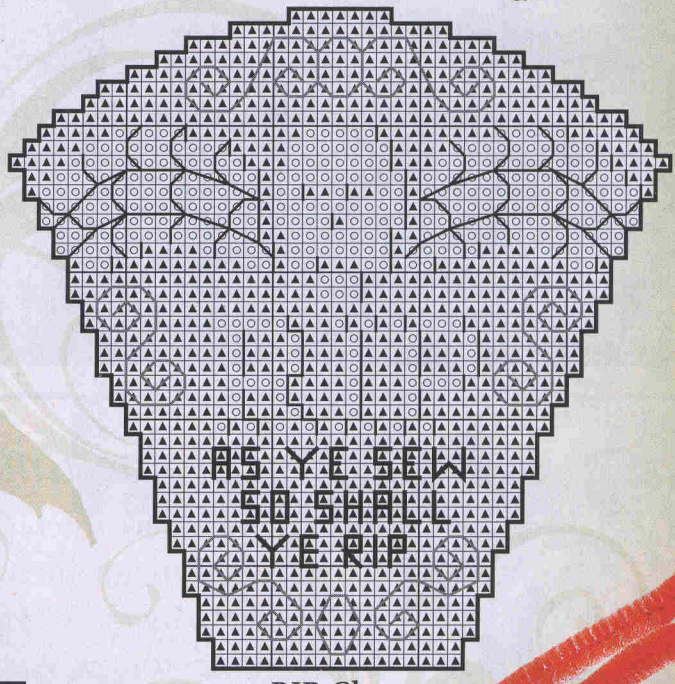
Backstitch (bs) instructions:

310	403	lettering
648	900	swirls on *RIP* (gray lines)
920	1004	pumpkin
3032	898	handle on ghost's bag, cat's face
3799	236	remainder of backstitch

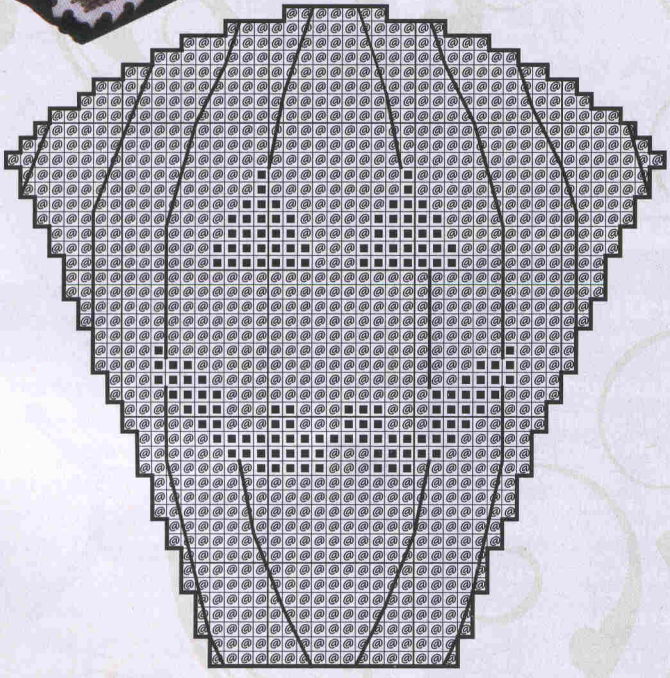
Basket Liner



Black Cat Chart



RIP Chart

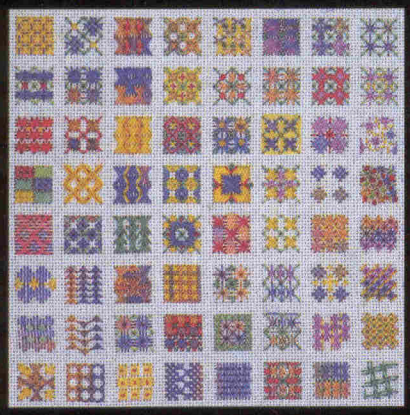


Pumpkin Chart

Pick a Patch, or Two... and Play

Our New Garden Sampler Lets You Pick and Play with Designs and Threads

Release the inner child in you and explore the wonders of variegated threads, design and color with "Patches", a new sampler from The CARON Collection. This class, in three parts, can be self directed by an individual or taught in a shop as a class. Stitchers can relax and stitch the patterns just as they are, or experiment and develop their own designs. The ultimate goal is to end up in Part III with a garden design that is as unique as the individual stitcher is.



The design (shown center) is stitched on 24 count Congress cloth with Waterlilies and Soie Cristale, but any size fabric or canvas can be used, along with just about any of the CARON Collection threads. The class is now available through your local shop along with all the extraordinary CARON Collection threads. Visit us at our web site, too, for free designs, classes, designer spotlights, kids projects, special features, a gallery and to locate a shop near you.

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HALLOWEEN BASKETS FINISHING INSTRUCTIONS

Materials:

- One card each The Thread Gatherer 4mm Silken Ribbon per basket. Models use the following colors:
  - 095 phoenix rising
  - 015 smokey grey
  - 00B ink black
- Orange crepe paper
- Two each chenille stems (Models use black and orange.)
- Size 28 tapestry needle
- Black sewing thread
- Decorative scissors with scalloped blades
- Paper-cutting scissors

See "Where to Find It" on page 66.

1. Thread ribbon onto needle. Referring to Figure 1, begin lacing cards together at bottom corner of two side panels, lacing up and back down one side. When beginning point is reached, turn corner and add bottom piece, lacing through every hole. When next corner is reached, add a second side and lace up and down (see Figure 2). Proceed until all sides have been added, ending ribbon by sliding needle through lacing stitches on the inside of basked.

2. Create handle by twisting two chenille stems together at midpoints. Bend ends and slip through holes at corners of baskets.

3. Using template on page 12 , cut out basket liner from crepe paper. Use decorative scissors to cut out curved edges and traditional scissors to cut out straight edges.

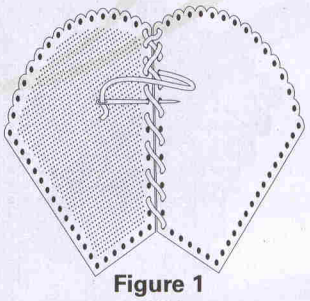


Figure 1

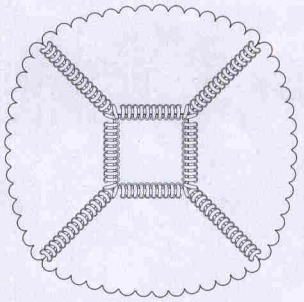


Figure 2

Ink Circles

Engineering Designs One Stitch at a Time

By Christy Schmitz

Washington-based designer Tracy Horner is an engineer at heart, and the appreciation of mathematics and formulas is one of the most unique aspects of her designs. "With engineering, everything is about formulas and mathematics. Cross stitch is the same—there is a certain beauty in repetition and in how the patterns are reflected upon themselves," explains Tracy. Nearly all of her designs thrive on her love of balance, symmetry, and geometry.

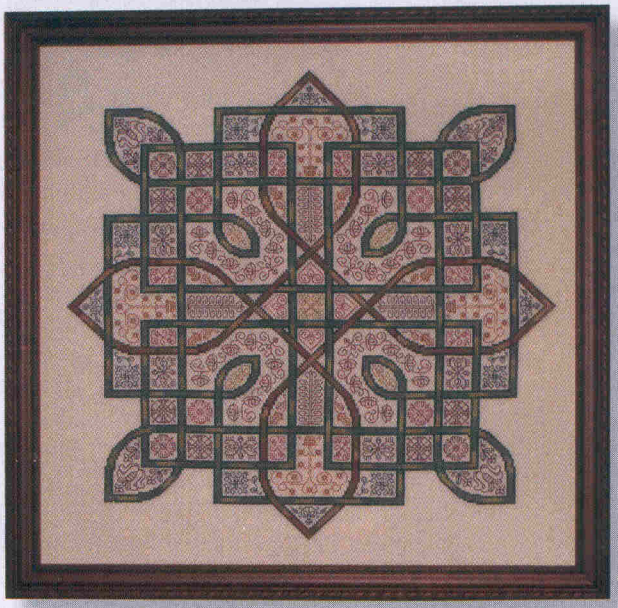
"Colors are wonderful," she says, "but I have always been more interested in the way that space is used. I love the way that positive and negative space can wrap around each other. It is unusual for me to leave any significant part of the design area completely empty."

Much like her fascination with shapes and spaces, stitching has always been a part of life. "When I was in grade school, my mother had a needlework shop in part of the house," remembers Tracy, "and my father was also an avid stitcher. So, it seems natural to have picked up the needle."

Tracy says that she has always been designing in one way or another. "I've enjoyed doodling on graph paper as long as I can remember, and that is all designing really is," she says. She even had a few smaller designs published along the way in various magazines. "Friends were asking for copies of patterns I had designed, [and] my style was a little bit different than other things available," she said. Two years ago, Tracy decided to channel her childhood hobby into the creation of Ink Circles.

The name of her design company recalls Tracy's other passion, drawing. "My husband used to refer to my mandala painting, where in the first steps I use black ink, saying, 'Oh, you're doing one of your ink circle thingies.' I wanted to call the company Pens and Needles, but a tattoo parlor beat me to the name," jokes Tracy. "Actually the thought of ink anywhere near embroidery may scare stitchers, but like my designs, I think the name is unique."

This different take on designing not only sets Tracy apart from other designers, but also harkens back to her days as a full-time engineer. She spent several years as technical instructor in the U.S. Navy and fifteen years at the Hanford Reservation in Richland, Washington, as an engineer. When her company began downsizing, Tracy saw it as a perfect opportunity to spend more time with her children and volunteered for the



Blackstone Fantasy Garden

downsize. Little did she know that the extra time at home would also afford her the opportunity to become a full-time designer and find a new outlet for her formulas.

Tracy's characteristic mathematical mindset and fascination with shapes and spaces are evident in nearly all of her designs, especially her intricately linked "circles" pattern, *Cirque des Cercles*, which has become a favorite with stitchers. *Cirque des Cercles* also showcases Tracy's belief that colors are subjective, and that each stitcher should have the confidence to change colors in a design and make it their own.

"My style is derived primarily from the shapes of the curves and how they fit together," explains Tracy, "so it is not a big leap to 'recolor' one of my designs. It gives the stitchers some involvement and ownership in the project to be able to work with their choice of fabrics and fibers. Color choices can change the mood dramatically of a piece. Variegated golds on black linen in *Cirque des Cercles* gives it a bold baroque feel, but cream silk on lavender fabric gives the look of delicate lace."

While Tracy has dabbled in the art of sampler designing, her passion lies with her Celtic- and mandala-

Cirque des Cercles

Hanky Pysanky

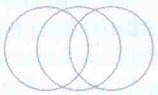
inspired designs. Mandalas, which are symbolic geometric patterns meant to bring about reflection and meditation, are often found in Tracy's artwork, and they have also made a great transition to her needlework. These complex designs represent an unexpected tranquility with their ever-changing shapes. "The designs are perfect for thinking and meditating," comments Tracy. "Celtic designs are the same way. You can simply get lost following the lines and curves, and you find a pleasant relaxation. It's almost like a labyrinth....There is a rhythm and a symmetry that is innate with Celtic and mandala designs. They are strong designs within themselves, but they also have so many different aspects that become their own design elements."

The Celtic and mandala-inspired designs also create an outlet for Tracy's newest needlework fascination—hand-dyed threads. "I love the look of the multi-colored flosses when applied to Celtic interlacings like the tree branches in *Tanglewood*." The hand-dyed fibers also lend uniqueness to each design, as no two will ever be identical.

Tracy's fascination with the variegated flosses also became the basis of a friendship and partnership with Carrie Chaney of Carrie's Threads. "She has worked many hours with me to create custom colors and come up with perfect color combinations for my projects," says Tracy. Carrie is just one of Tracy's support staff, which also includes her husband and two children, ages thirteen and ten. "I also have a number of wonderful friends I have met through various online forums who have been instrumental in my efforts by being my sounding board, a cheering squad, and in some cases even helping stitch new models."

Tracy plans to release additional designs in 2007, including *Hanky Pysanky*, which is based on the Ukrainian art of decorating eggs, and a new companion piece to *Cirque des Cercles*. "I never want to be confined to a rut," says Tracy. "I hope to explore and pay tribute to various cultures and art styles that have inspired me."

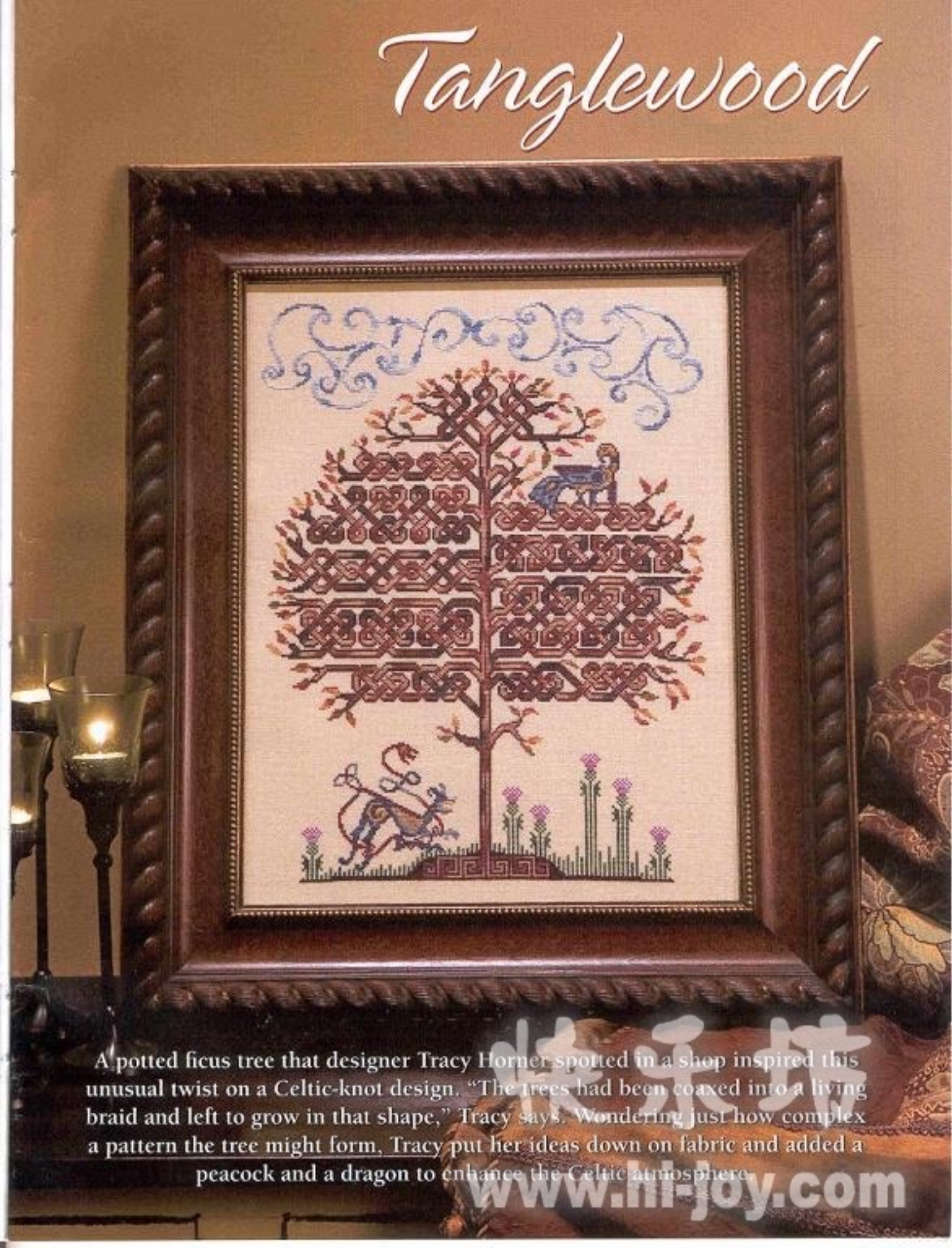
She also hopes that inspiration trickles down to the stitchers who stitch her designs. "I hope they reflect back that they enjoyed the hours stitching as much as they enjoy the finished project. I also hope people remember (and act on) the great ideas they had while they were stitching my designs. If they are like me, they will have said things like, 'Hmm, this spot motif would look great in three shades of blue as a biscornu,' or 'Hey, one of these branches from Tanglewood would make a cute bookmark.' Ink Circles designs are flexible and can be adapted to many tastes and different projects."



To view all of Tracy's designs and see photos of other stitcher's interpretations of Tracy's work, visit *www.inkcircles.com*. Follow the progress of her latest needlework project, Dutch Beast, by visiting Tracy's blog: *www.dutchbeast.blogspot.com*. She can be reached via e-mail at *tracy@inkcircles.com* or at 4426 Melinda Drive, West Richland, WA 99353.

Kaleidoscope

Tanglewood



A potted ficus tree that designer Tracy Horner spotted in a shop inspired this unusual twist on a Celtic-knot design. "The trees had been coaxed into a living braid and left to grow in that shape," Tracy says. Wondering just how complex a pattern the tree might form, Tracy put her ideas down on fabric and added a peacock and a dragon to enhance the Celtic atmosphere.

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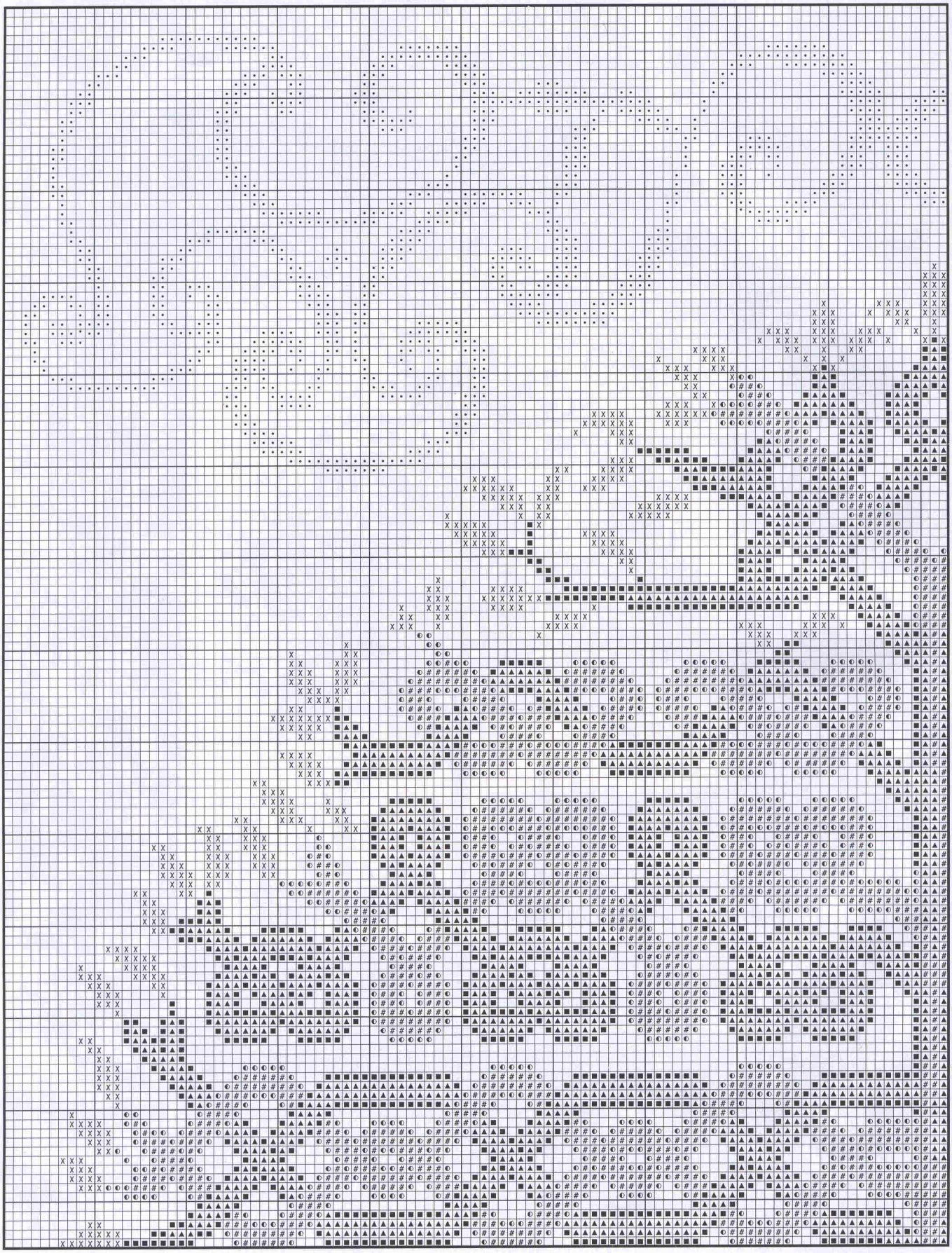
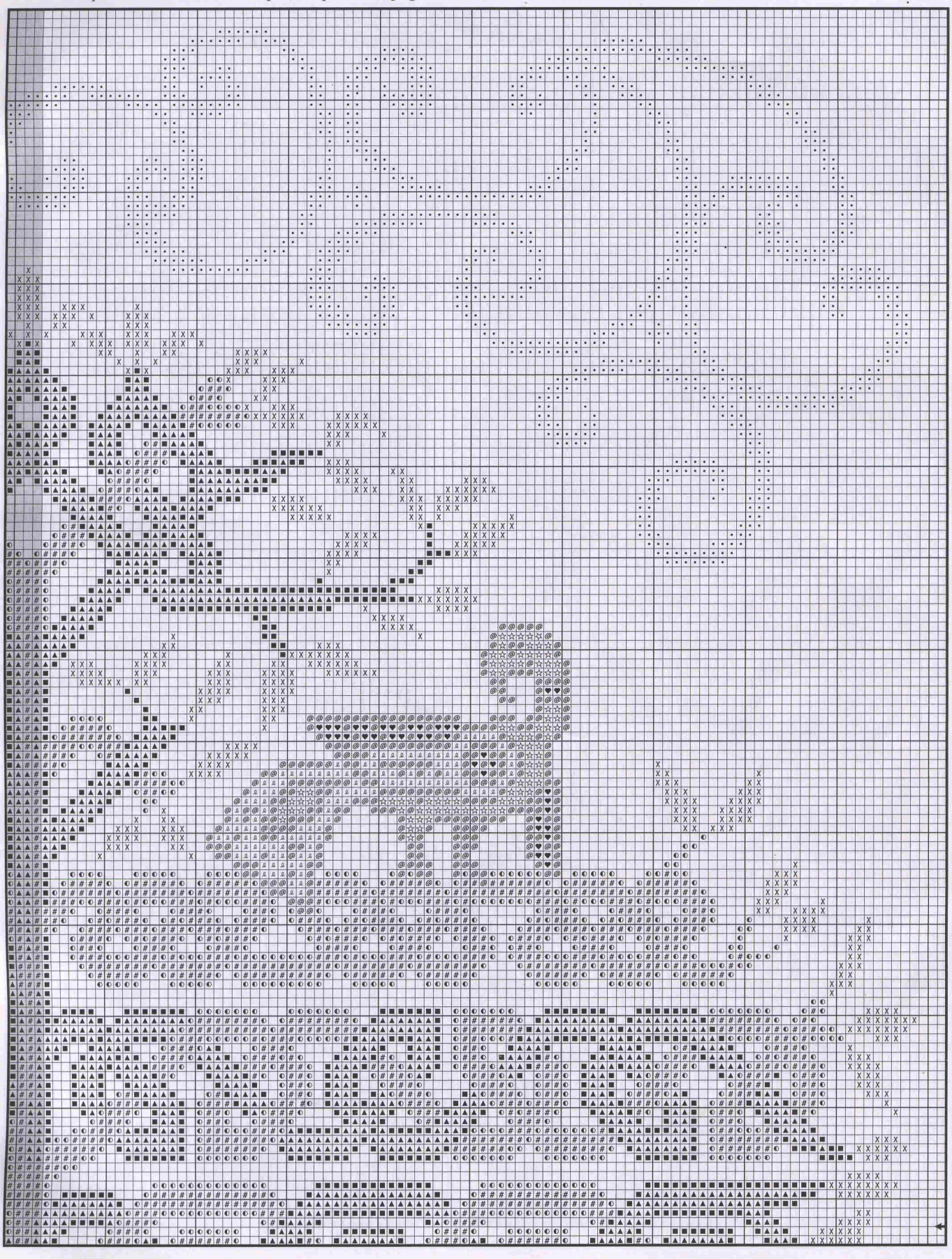
Tanglewood Chart



Shaded portion indicates overlap from previous page.



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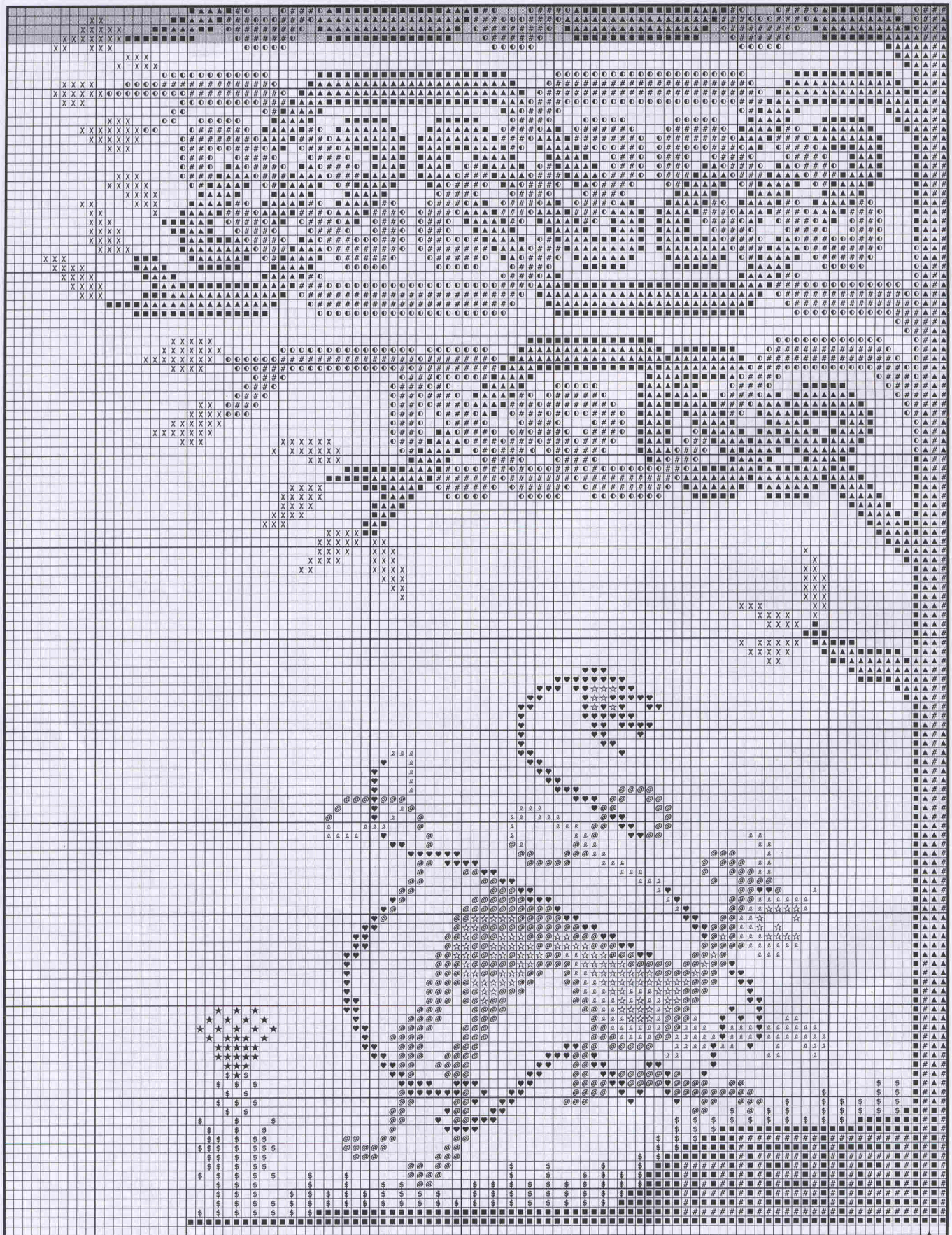
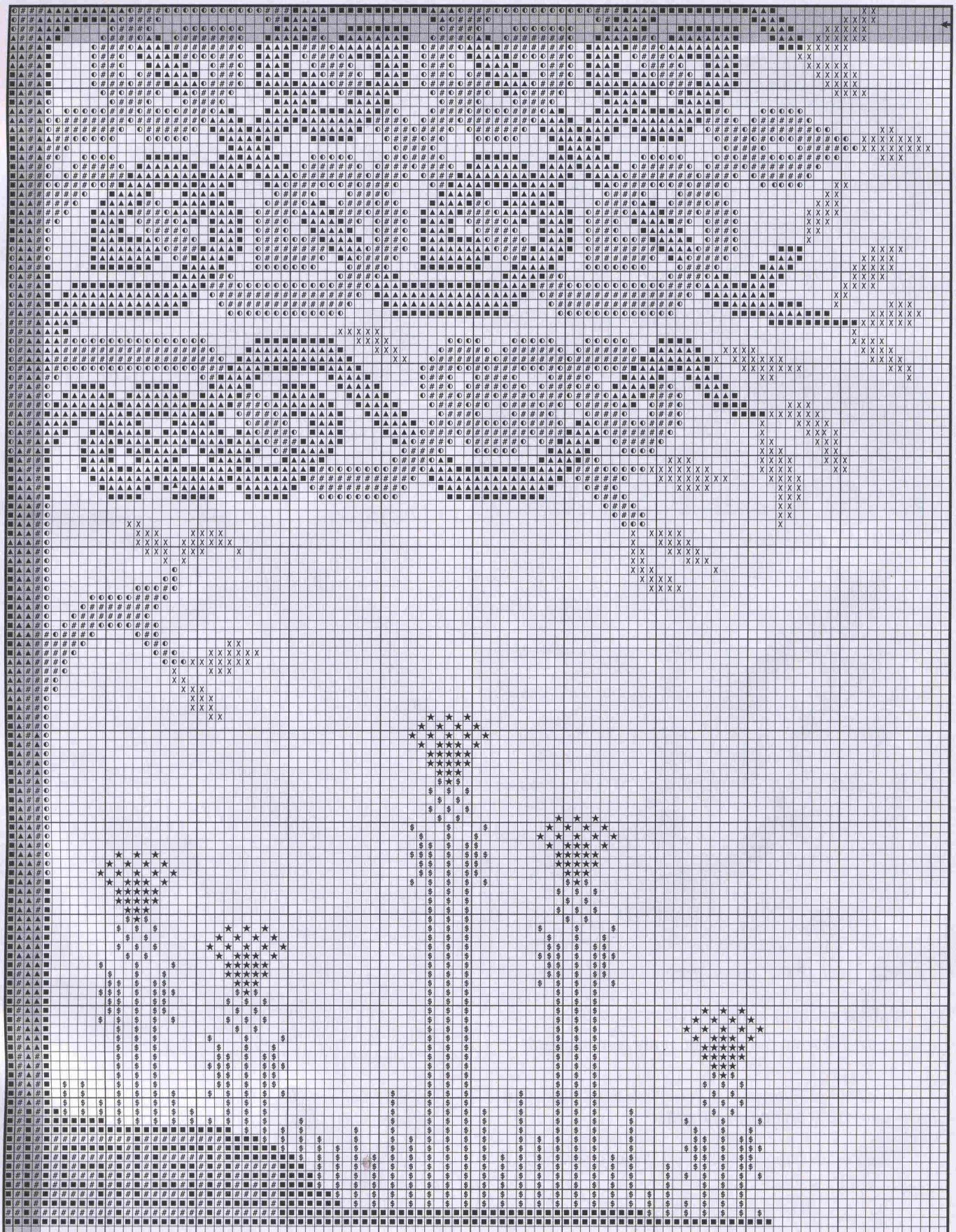


Shaded portions indicate overlaps from pages 19 and 20.



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TANGLEWOOD

Designed by Tracy Horner
of Ink Circles

Materials:

- 23" x 19" piece 32-count light sand Belfast® linen from Zweigart®*
- One skein each (unless otherwise noted) Carrie's Creation Thread hand-dyed embroidery floss (DMC® equivalents listed in parentheses where available.)**
- Size 24 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 66.*
***Refer to color code.*

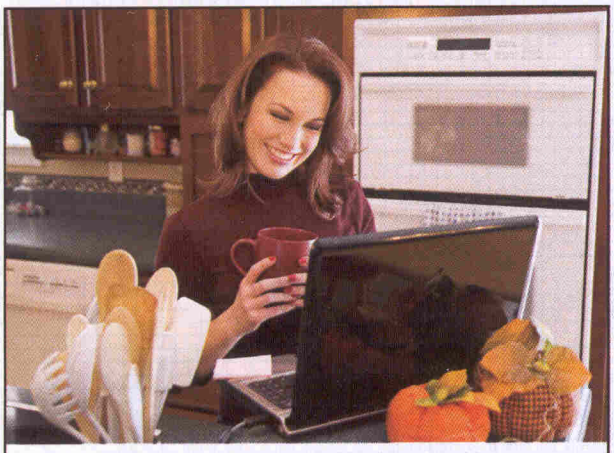
Carrie's Creation Threads

☆ antique gold (729)
· blue dreams (799)*
★ boysenberry (553)
■ Cajun coffee (938)*
ℓ country blue (926)
▲ double fudge brownie (632)**
♥ masquerade (3685)
mud pie (3859)**
@ navy (930)
◐ rosewood (3857)*
X Thanksgiving (n/a)
$ valley green (367)

**Two skeins required*
***Three skeins required*

Stitch count: 262H x 198W
Design size: 16 3/8" x 12 3/8"

Instructions: Cross stitch over two threads, using two strands of floss. (**NOTE:** In order to enhance the woven appearance of the branches, work from the trunk outward, following the twists of a single branch.)



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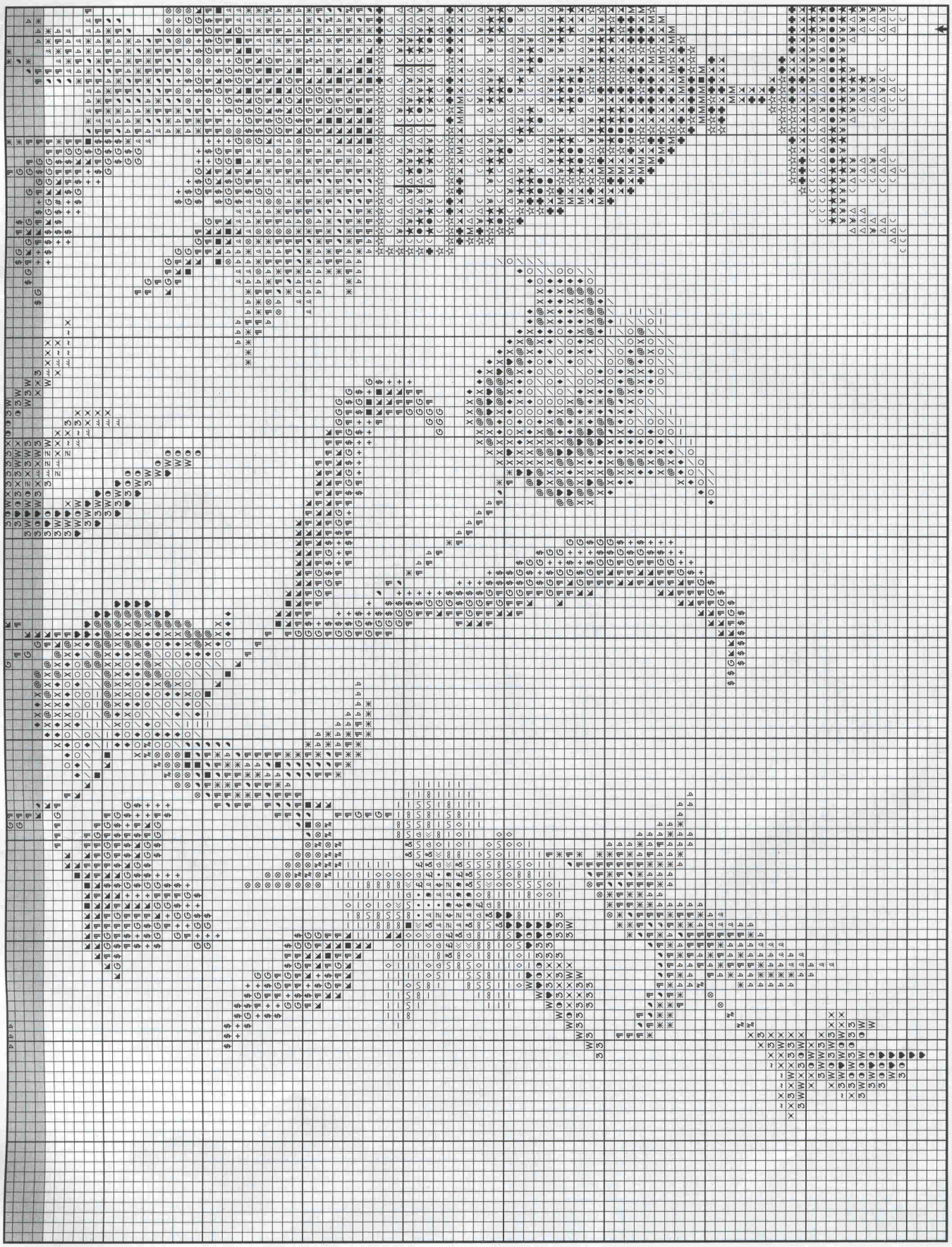
Floral Tapestry Pillow Chart

Top Left

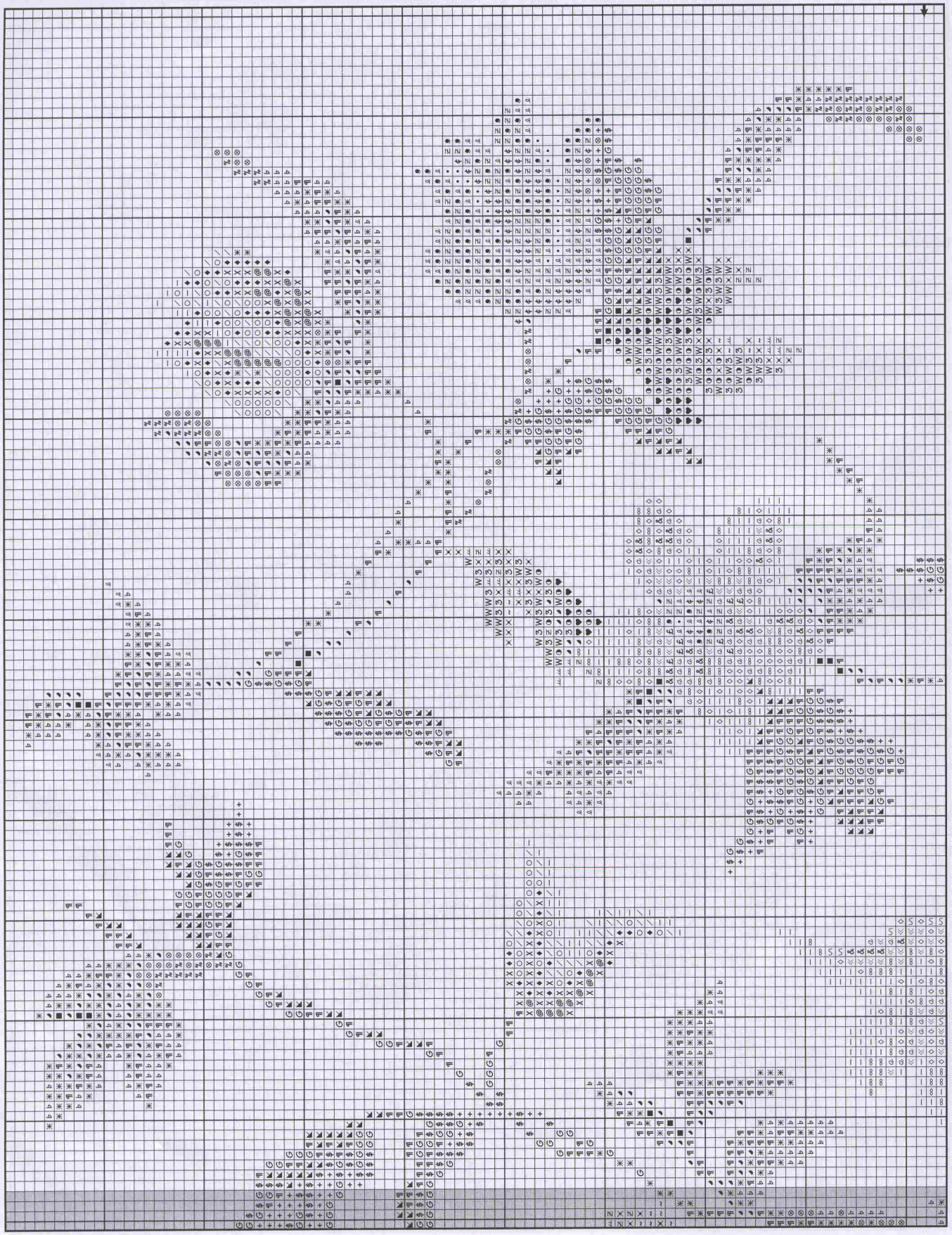
Shaded portion indicates overlap from previous page.



Bottom Left

Shaded portion indicates overlap from page 24.

Top Right



Shaded portion indicates overlap from pages 25 and 26.

Bottom Right

FLORAL TAPESTRY PILLOW

Designed by Marie Barber

Materials:

- 19"x 23" piece 14-count black Aida from Charles Craft*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC® floss.)**
- Size 24 tapestry needle

See "Where to Find It" on page 66.
***Refer to color code.*

	DMC®	Anchor®	
☆	436	363	tan
+	3826	1049	golden brown
⧗	400	351	mahogany, dk.
M	300	352	mahogany, vy. dk.
☾	927	849	gray-green, lt.
△	926	850	gray-green, med.
¥	3768	779	gray-green, dk.
★	924	851	gray-green, vy. dk.
●	[924	851	gray-green, vy. dk.
	838	1088	beige-brown, vy. dk.
■	838	1088	beige-brown, vy. dk.
ᔕ	3064	883	desert sand
◊	[3064	883	desert sand
	945	881	tawny
–	945	881	tawny
∞	[945	881	tawny
	352	9	coral, lt.
«	352	9	coral, lt.
a	3778	1013	terra-cotta, lt.
&	[3778	1013	terra-cotta, lt.
	632	936	desert sand, ul. vy. dk.
ℨ	350	11	coral, med.
W	347	1025	salmon, vy. dk.
◑	221	897	shell pink, vy. dk.
♥	[221	897	shell pink, vy. dk.
	838	1088	beige-brown, vy. dk.
b	733	280	olive green, med.
✳	732	281	olive green
¶	936	846	avocado green, vy. dk.
%	611	898	drab brown
⊗	371	887	mustard
+	372	887	mustard, lt.
$	3012	855	khaki green, med.
G	3011	856	khaki green, dk.
◤	934	862	black avocado green
£	632	936	desert sand, ul. vy. dk.
.	677	361	old gold, vy. lt.
ℓ	[676	891	old gold, lt.
	734	279	olive green, lt.
●	729	890	old gold, med.
⧾	420	374	hazelnut brown, dk.
¢	610	889	drab brown, dk.
⩊	3045	888	yellow-beige, dk.
~	422	372	hazelnut brown, lt.
✖	[3045	888	yellow-beige, dk.
	3776	1048	mahogany, lt.
/	3827	311	golden brown, pl.
○	977	1002	golden brown, lt.
◆	3776	1048	mahogany, lt.
X	3830	5975	terra-cotta
@	355	1014	terra-cotta, dk.
◢	829	906	golden olive, vy. dk.
ls	310	403	black

Stitch count: 180H x 237W
Design size: 12⅞" x 17"

Instructions: Cross stitch over one square, using two strands of floss. When two colors are bracketed together, use one strand of each.

Work long stitch (ls) over four squares where heavy lines appear in vase, using two strands 310/403.

Stitched by Sandra Truman

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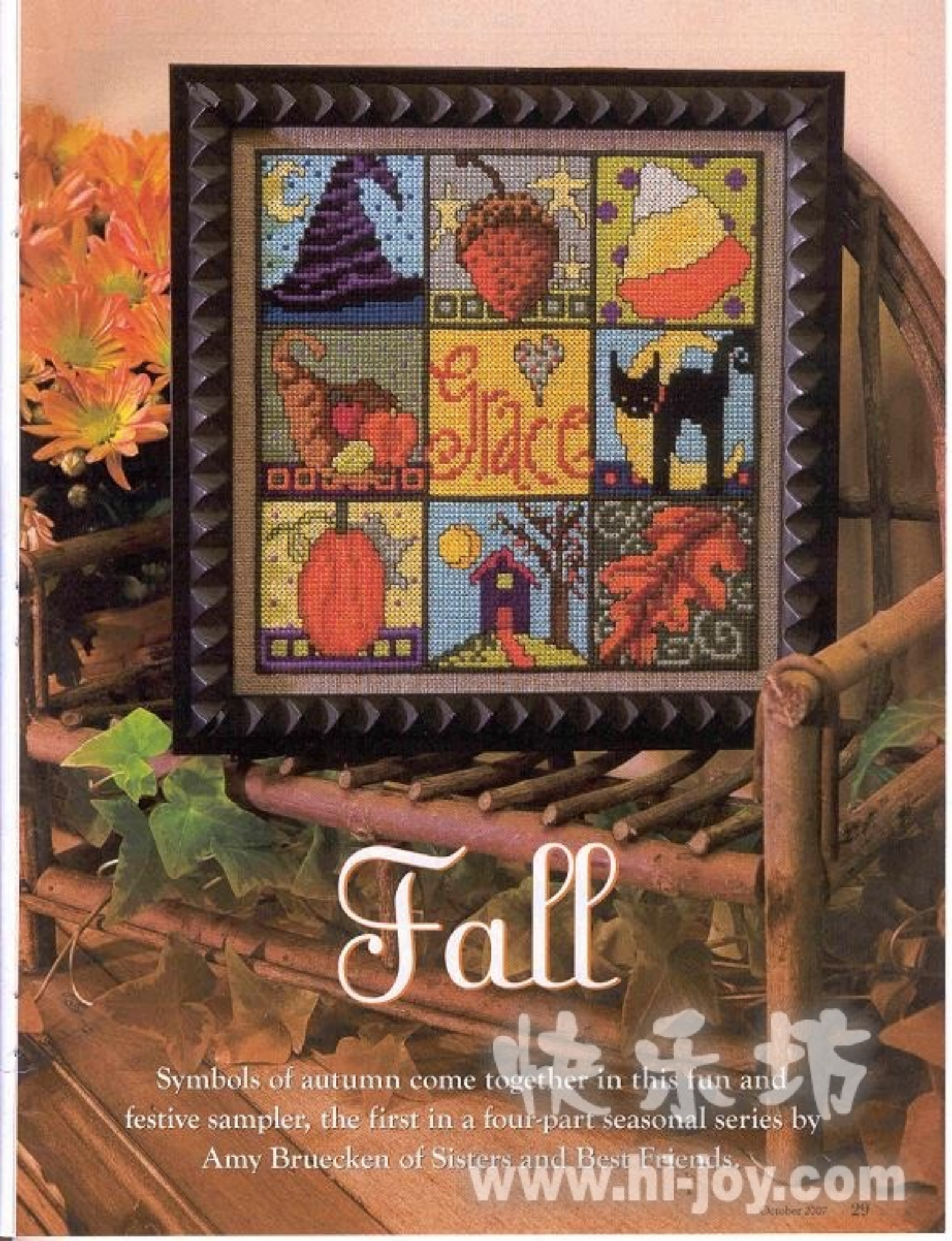
FLORAL TAPESTRY PILLOW FINISHING INSTRUCTIONS

Materials:

- 2 yards (⅜"-diameter) twisted-cording trim
- ⅝ yd. decorator fabric
- ⅝ yd. black fusible interfacing
- Fabric-marking pencil
- Coordinating sewing thread
- Hand-sewing needle
- Polyester stuffing

1. Press stitched piece from back, straightening as much as possible. Measure 3" from edge of stitched design and mark with fabric-marking pencil, staying on the grain. Do not cut fabric.
2. Place stitched design right-side up atop black interfacing. Following manufacturer's directions, fuse interfacing to wrong side of stitched design. Cut out stitched top along previously drawn line.
3. Cut pillow back from decorator fabric using pillow top as pattern.
4. Place pillow top (stitched design) right side up. Align edge of cording tape with edge of stitched piece; pin or baste in place. Place decorator fabric right side down atop stitched piece and cording, aligning edges. Pin in place. Sew together, leaving a 4" opening for turning; remove pins.
5. Turn pillow right side out and stuff firmly with polyester stuffing. Using coordinating sewing thread and a hand-sewing needle, blind stitch opening closed.

Finished by Becky Cade



Symbols of autumn come together in this fun and festive sampler, the first in a four-part seasonal series by Amy Bruecken of Sisters and Best Friends.

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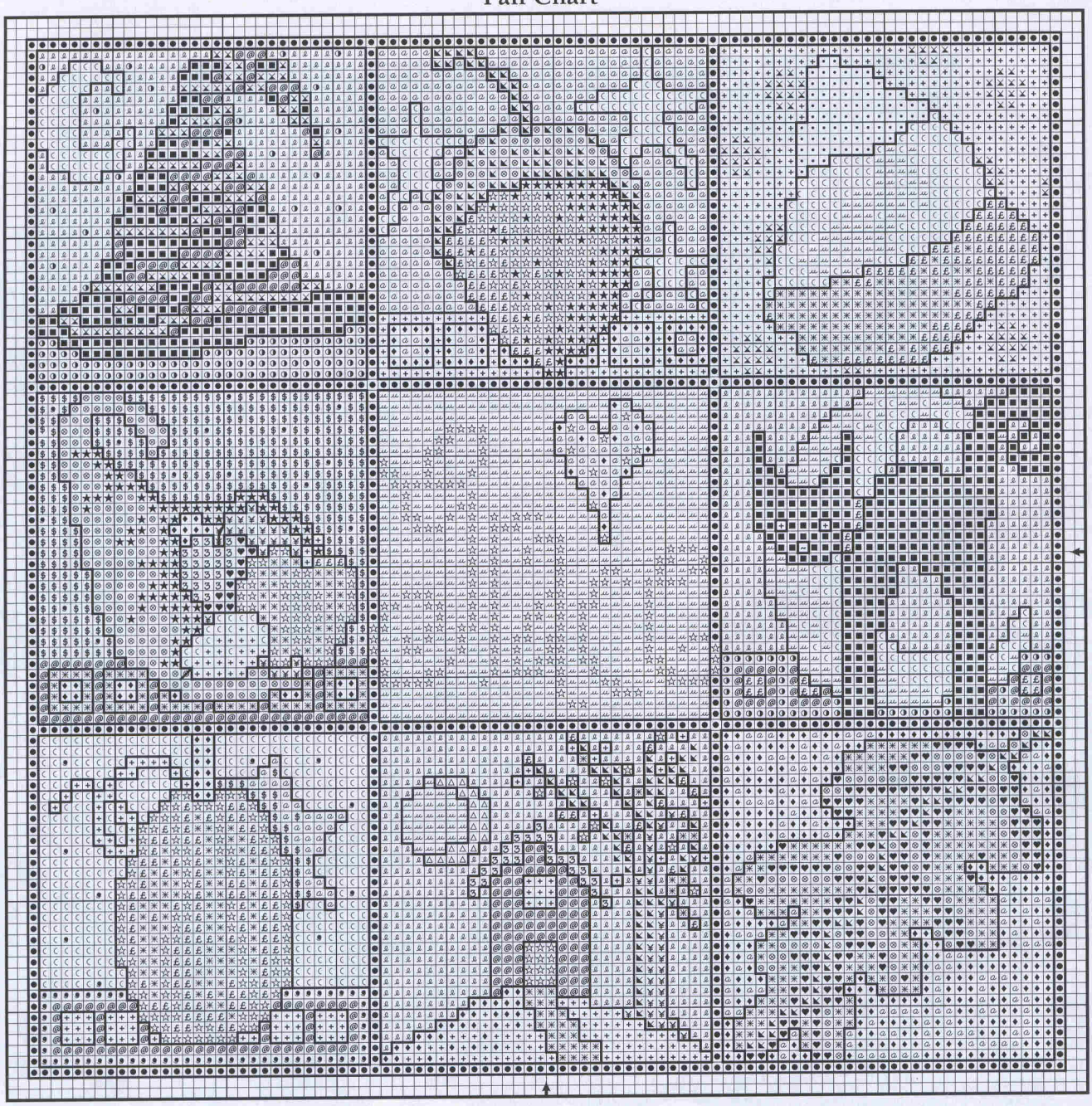
Fall Chart



FALL

Designed by Amy Bruecken
of Sisters and Best Friends

Materials:

- 13" x 13" piece 28-count lambswool Jobelan or 14-count lambswool Aida from Wichelt Imports, Inc.*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC® floss.)**
- Size 24 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 66.*
**Refer to color code.*

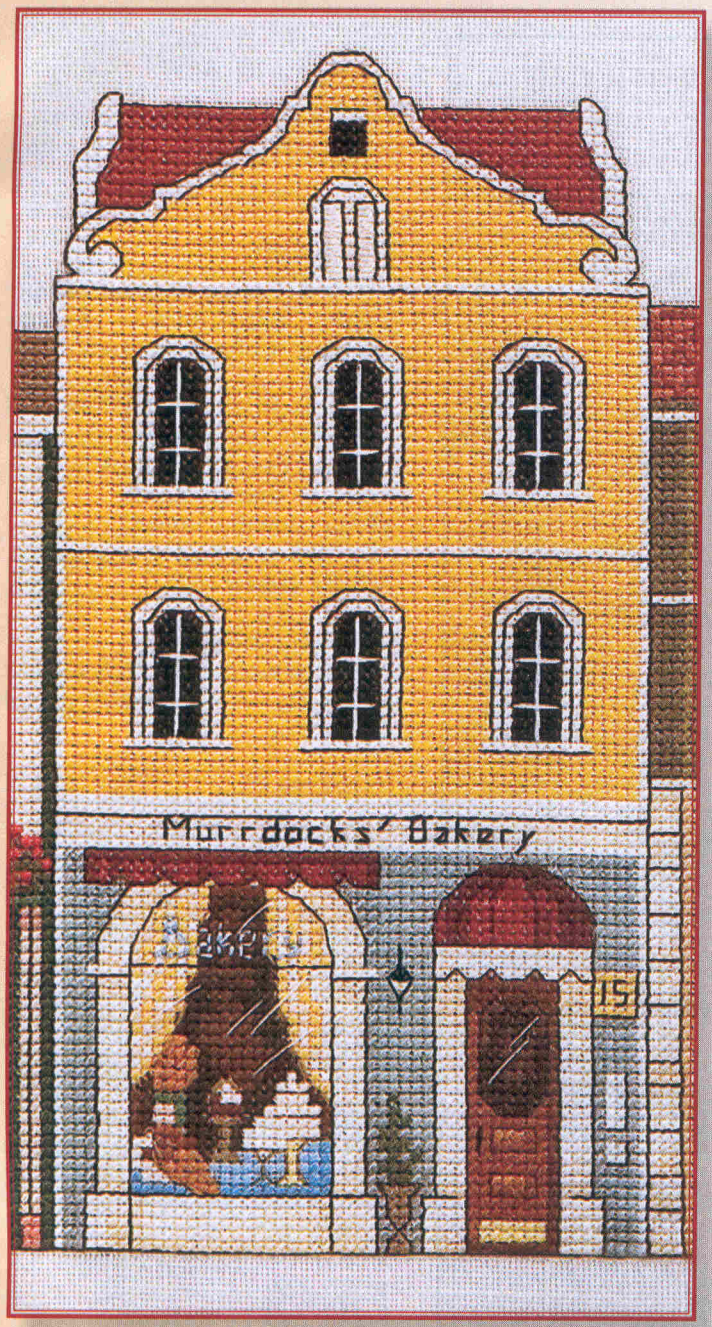
DMC®	Anchor®	
◆ 520	862	fern green, dk.
ℓ 3811	1060	turquoise, vy. lt.
+ 3819	278	moss green, lt.
a 524	858	fern green, vy. lt.
◑ 3808	1068	turquoise, ul. vy. dk.
@ 154	72	grape, vy. dk.
⧓ 327	101	violet, dk.
๑ 208	110	lavender, vy. dk.
■ 310	403	black
Ʒ 347	1025	salmon, vy. dk.
☆ 920	1004	copper, med.
£ 720	325	orange spice, dk.
★ 300	352	mahogany, vy. dk.
◣ 898	380	coffee brown, vy. dk.
✳ 721	324	orange spice, med.
¥ 433	358	brown, med.
⊗ 435	365	brown, vy. lt.
☾ 744	301	yellow, pl.
~ 761	1021	salmon, lt.
• 746	275	off white
△ 972	298	canary, dp.
♥ 3777	1015	terra-cotta, vy. dk.
● 3021	905	brown-gray, vy. dk.
$ 522	860	fern green
⩊ 743	302	yellow, med.

Stitch count: 94H x 94W
Design size: 6¾" x 6¾"

Instructions: Cross stitch over two threads on linen or over one square on Aida, using two strands of floss.

Backstitch over two threads on linen or over one square on Aida, using one strand 310/403.

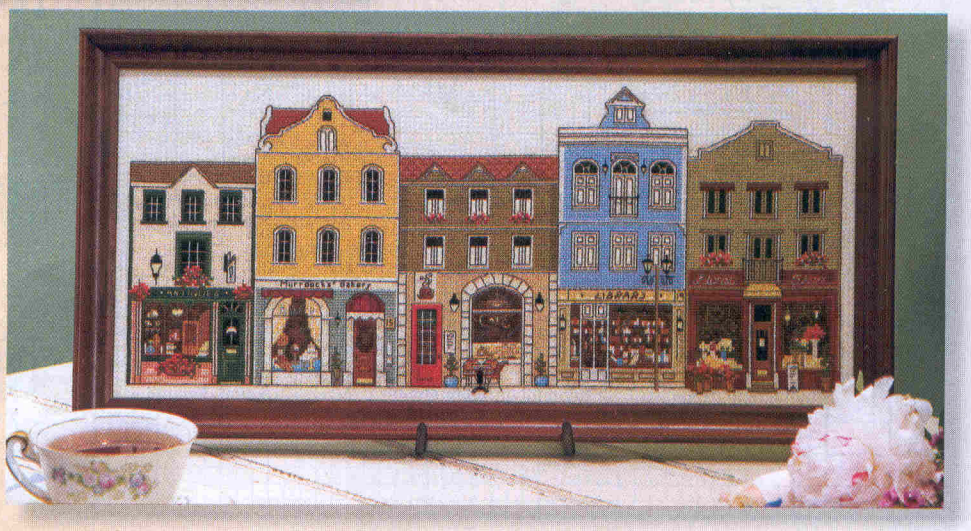
Stitched by Linda Nelson



Main Street

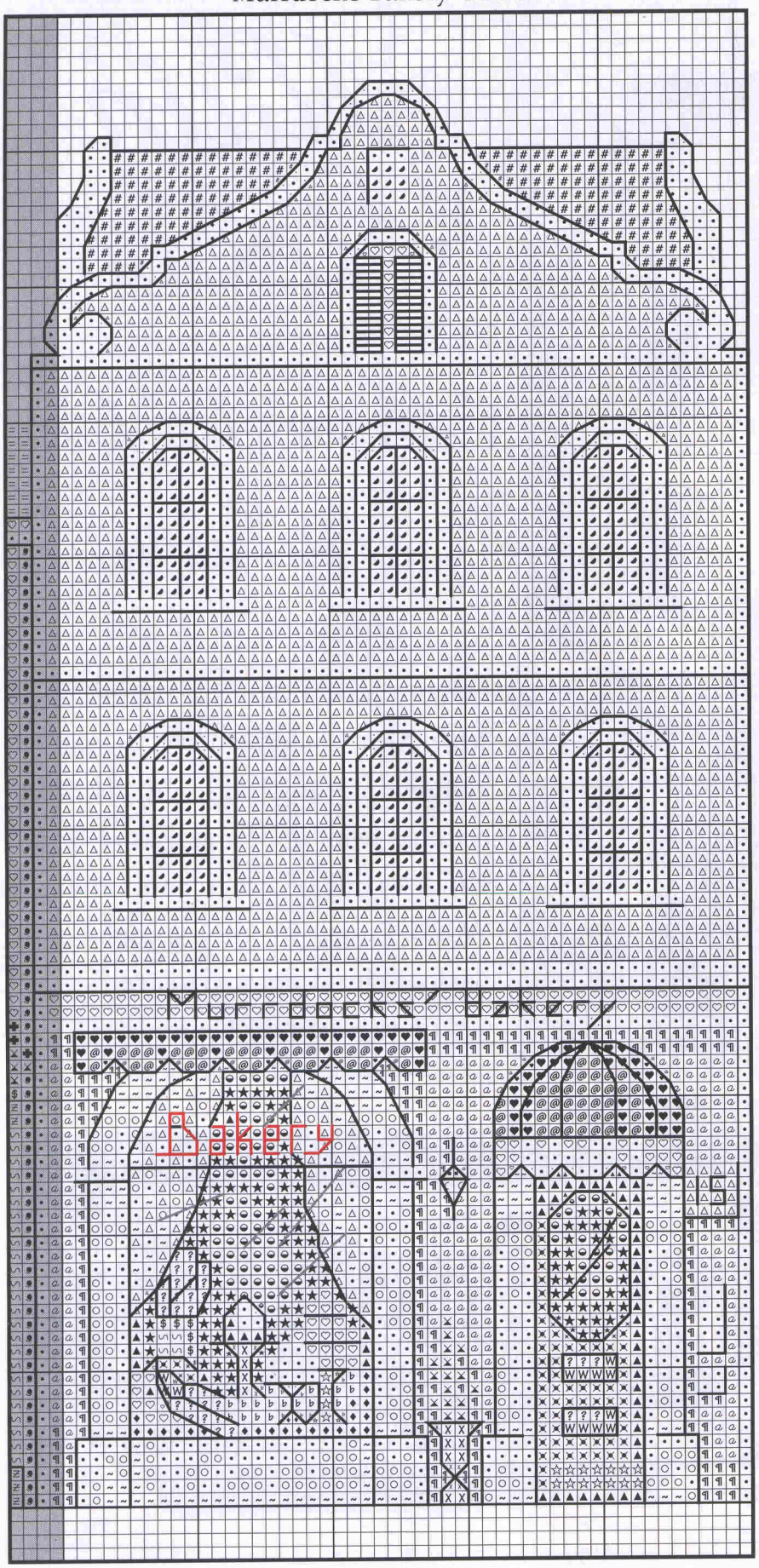
Murrdock's Bakery

Our tour down Main Street continues with Murrdock's Bakery, a stately yellow building with an awning-covered front door and a store-front window full of cakes and candies. Worked solely in cross, straight, and backstitches, this expansive design is suitable even for beginners.



Main Street began with the Antiques Shop chart, published in the August 2007 issue, and will be presented over five sequential issues.

Murrdock's Bakery Chart



MAIN STREET: MURRDOCK'S BAKERY

Designed by Marie Barber

Materials:

- 16" x 27" piece 28-count antique white Cashel® linen or 14-count antique white Aida from Zweigart®*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC® floss.)**
- Size 24 tapestry needle
- Professionally framed*

**See "Where to Find It" on page 66.*

**Refer to color code.*

Note: *Fabric and materials given are for the entire project. The chart, backstitch, and specialty-stitch instructions will be divided over five issues.*

	DMC®	Anchor®	
■	310	403	black
◢	3371	382	black-brown
·	blanc	2	white
△	728	307	topaz
#	918	341	red copper, dk.
∽	754	1012	peach, lt.
≠	3778	1013	terra cotta, lt.
=	3862	358	mocha beige, dk.
$	367	216	pistachio green, dk.
●	319	1044	pistachio green, vy. dk.
↘	500	683	blue-green, vy. dk.
♡	3770	1009	tawny, vy. lt.
☾	3078	292	golden yellow, vy. lt.
☆	3822	295	straw, lt.
⧗	3051	845	green-gray, med.
✳	3832	38	raspberry, med.
◐	326	59	rose, vy. dk.
₹	349	13	coral, dk.
✚	817	13	coral red, vy. dk.
X	840	1084	beige-brown, med.
?	3826	1049	golden brown
W	975	357	golden brown, dk.
✖	400	351	mahogany, dk.
▲	300	352	mahogany, vy. dk.
&	831	277	golden olive, med.
M	301	1049	mahogany, med.
⁄	746	275	off white
◤	610	889	drab brown, dk.
⊗	3755	140	baby blue
ɑ	927	849	gray-green, lt.
¶[	927	849	gray-green, lt.
	926	850	gray-green, med.
+	738	361	tan, vy. lt.
ß	437	362	tan, lt.
○	712	926	cream

~	739	366	tan, ul.vy. lt.
ℓ	3047	852	yellow-beige, med.
✓	3046	887	yellow-beige, lt.
◥	3045	888	yellow-beige, dk.
♭	519	1038	sky blue
◆	518	1039	Wedgwood, lt.
◒	801	359	coffee brown, dk.
★	938	381	coffee brown, ul. dk.
⩎	372	887	mustard, lt.
%	371	887	mustard
@	3777	1015	terra-cotta, vy. dk.
♥	3857	22	rosewood, dk.
bs	898	380	coffee brown, vy. dk.

Stitch count:
Street Scene: 110H x 260W
Murrdock's Bakery: 105H x 53W

Design size:
Street Scene: 7⅞" x 18½"
Murrdock's Bakery: 7½" x 3⅞"

Instructions: Cross stitch over two threads on linen or over one square on Aida, using two strands of floss. When two colors are bracketed together, use one strand of each.

Backstitch over two threads on linen or over one square on Aida, using one strand of floss unless otherwise indicated.

Work straight stitch, using two strands of floss unless otherwise indicated.

Work horizontal satin stitch over four threads where horizontal lines appear for fourth-floor shutter panels, using two strands 3370/1009.

Murrdock's Bakery Backstitch (bs) instructions:

3371	382	*Murrdock's Bakery, 15*
519	1038	*Bakery* (two strands; red lines)
310	403	wall light, door handle (two strands)
3862	358	items in window
898	380	remainder of backstitch

Murrdock's Bakery Straight-stitch instructions:

blanc	2	second-story window panes, highlights on windows (one strand; gray lines)

Stitched by Sherry Robertson

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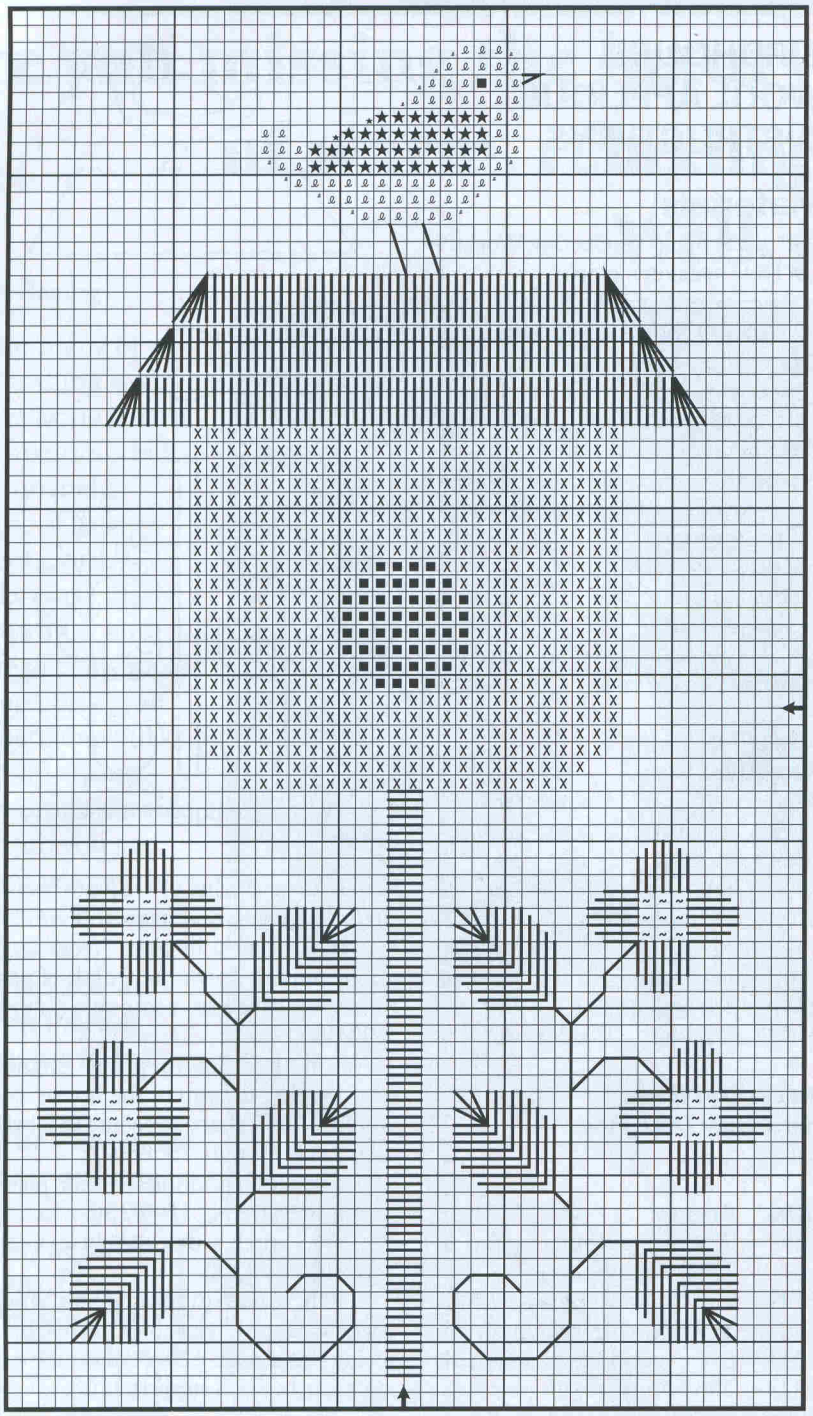
Birdhouse

A too-cute design by Elizabeth Foster performs double duty by lending itself to both cross stitch (above) and wool appliqué (right). Instructions for both techniques follow, as well as instructions for making a soft wool tote that you'll love to carry.

Birdhouse Chart



BIRDHOUSE

Designed by Elizabeth Foster

Materials:

- 11" x 9" piece 28-count latte Country French linen from Wichelt Imports, Inc.*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC® floss.)**
- One skein each Weeks Dye Works™ Hand Over Dyed Floss (DMC® equivalents listed in parentheses.)**
- Size 24 tapestry needle

See "Where to Find It" on page 66.

***Refer to color code.*

DMC®	Anchor®	
■ 3799	236	pewter gray, vy. dk.
~ 3823	386	yellow, ul. pl.
ℓ 160	939	gray-blue, med.
★ 161	122	gray-blue
X 3864	376	mocha beige, lt.
ss 898	380	coffee brown, vy. dk.
ss 3858	897	rosewood, med.

Weeks Dye Works™ Hand Over Dyed Floss

2316 (3041) iris
2200 (3363) kudzu

Stitch count: 80H x 44W
Design size: 5¾" x 3¼"

Instructions: Cross stitch over two threads, using two strands of floss.

Work quarter cross stitches where small symbols appear, using two strands of floss.

Backstitch over two threads, using two strands of floss.

Work satin stitch, using three strands of floss.

Work straight stitch for bird's legs, using two strands 3799/236.

Backstitch (bs) instructions:

2200		vines
3799	236	bird's beak

Satin-stitch (ss) instructions:

3858	897	roof
898	380	post
2200		leaves
2316		flowers

Stitched by Sherry Robertson

BIRDHOUSE TOTE BAG FINISHING INSTRUCTIONS

Materials:

- ¼ yd. kudzu houndstooth (#2200HT) Weeks Dye Works™ wool
- ¼ yd. periwinkle (#2337) Weeks Dye Works™ wool
- One 1¾" x 23" piece Wonder Under®
- One 12" x 15½" piece muslin or flannel
- ¼ yd. coordinating calico fabric
- Rotary cutter with wave blade
- Coordinating sewing thread
- Sharp needle
- Sewing machine (optional)

1. Trim stitched piece to 1¼" from stitched design in all directions. Press stitched piece from the back, straightening fabric as much as possible. Center design on muslin, right-side up; pin in place.

2. From green wool, cut two 4" x 7" rectangles and two 3¾" x 15½" rect-

angles. From blue wool, cut two 3/4" x 5 1/2" pieces and two 3/4" x 8 1/2" pieces of blue wool. Use the rotatry cutter with wave blade to create a scalloped edge on one long side of each piece of blue wool.

3. Align strips of blue wool with edges of stitched piece, with straight edges together and scalloped edges facing design. Pin in place.

4. Align one 4" x 7" piece of green wool with top edge of stitched piece and pin in place. Sew together, using a 1/4" seam allowance. Repeat with remaining 4" x 7" piece and bottom of stitched piece. Press seams away from stitched piece. Repeat process with 3 3/4" x 15 1/2" pieces and right and left sides of stitched piece. Remove pins.

5. From green wool, cut one 12" x 15 1/2" piece for back of tote bag. Place stitched piece, right-side down, atop backing piece. Pin in place. Using a 1/4" seam allowance, sew together along sides and bottom. Press seams open.

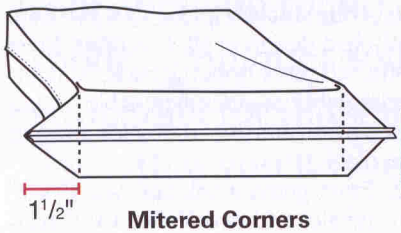
6. Referring to illlustration (below), miter corners to create bottom of tote bag. Fold down 1" at the top of bag toward the wrong side. Press along fold. Turn bag right side out.

7. To create lining, cut two 12 1/2" x 14" pieces from calico fabric. Place right sides together. Sew together along sides and bottom. Miter bottom corners as in Step 6. Turn 1/2" at top edge of lining toward the wrong side. Press along fold. Set aside.

8. From blue wool, cut two 1 3/4" x 23" rectangles. Following manufacturer's instructions, adhere Wonder Under to wrong side of one rectangle. Peel off paper and adhere to wrong side of second strip. Iron strips together. Top stitch the straps 3/8" from edge. Trim edges, using the wave blade.

9. Pin ends of strap to wool bag at side seams. Sew in place. Tuck lining inside bag, wrong sides together. Adjust top folds if necessary and pin in place. Hand-sew lining to bag along top edge of lining. Remove pins.

Finished by Becky Cade



Mitered Corners

Wool Felt Template

BIRDHOUSE WOOL APPLIQUÉ INSTRUCTIONS

Materials:

- 9" x 12" piece Weeks Dye Works™ #1094 weaver's cloth*
- One piece each Weeks Dye Works™ hand-dyed wool, cut into the shape indicated in parentheses**
- One skein each Weeks Dye Works™ Hand-Over Dyed Floss**
- One skein each DMC® or Anchor® six-strand embroidery floss**
- Freezer paper
- Pencil
- Iron
- Sharp needle

**See "Where to Find It" on page 66.*
***Refer to color code.*

Weeks Dye Works™ Hand-Dyed Wool

3500	sand	(4" x 4")	*birdhouse*
2243HB	cinnabar	(2" x 5")	*roof*
1269	chestnut	(1" x 5")	*post*
3900	kohl	(2" x 2")	*hole*
2200	kudzu	(3" x 4")	*6-leaves*
2316	iris	(3" x 5")	*4-flowers*
1109	angel hair	(2" x 2")	*4-centers*
2337	periwinkle	(3" x 3")	*bird*
2104	deep sea	(1" x 2")	*wing*

Weeks Dye Works™ Hand-Over Dyed Floss

2200 kudzu

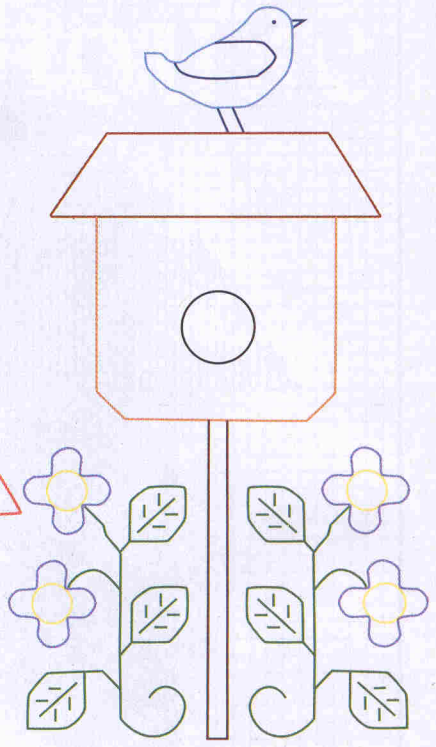
DMC®	Anchor®	
160	939	gray-blue, med.
161	122	gray-blue
3799	236	pewter gray, vy. dk.
898	380	coffee brown, vy. dk.
3041	871	antique violet, med.
3823	386	yellow, ul. pl.
3858	897	rosewood, med.
3864	376	mocha beige, lt.

Design size: 9 3/8" x 5 3/8"

Instructions: Trace the pattern templates from this page onto the dull side of freezer paper and cut out. Using a warm iron and light pressure, iron the shinyside of freezer paper templates onto wool. Cut out wool pieces.

Center the design onto fabric; trace the birdhouse and flower vines onto fabric.

Pin the birdhouse in place. Slip stitch around edge of shape to secure to fabric, using one strand 3864/376.



Wool Appliqué Schematic

Pin the post in place. Work large cross stitches down the length of post to secure to fabric, using two strands 898/380.

Pin the roof in place. Slightly overlapping the top of the house; slip stitch around shape to secure to fabric, using two strands 3858/897.

Slip stitch birdhouse hole in place, using two strands 3799/236.

Backstitch vines on fabric, using two strands 2200.

Pin leaves in place. Slip stitch around edge of shape to secure to fabric, using one strand 2200. Backstitch leaf veins, using two strands 2200.

Pin flowers in place. Slip stitch around edge of shapes to secure to fabric, using one strand 3041/871.

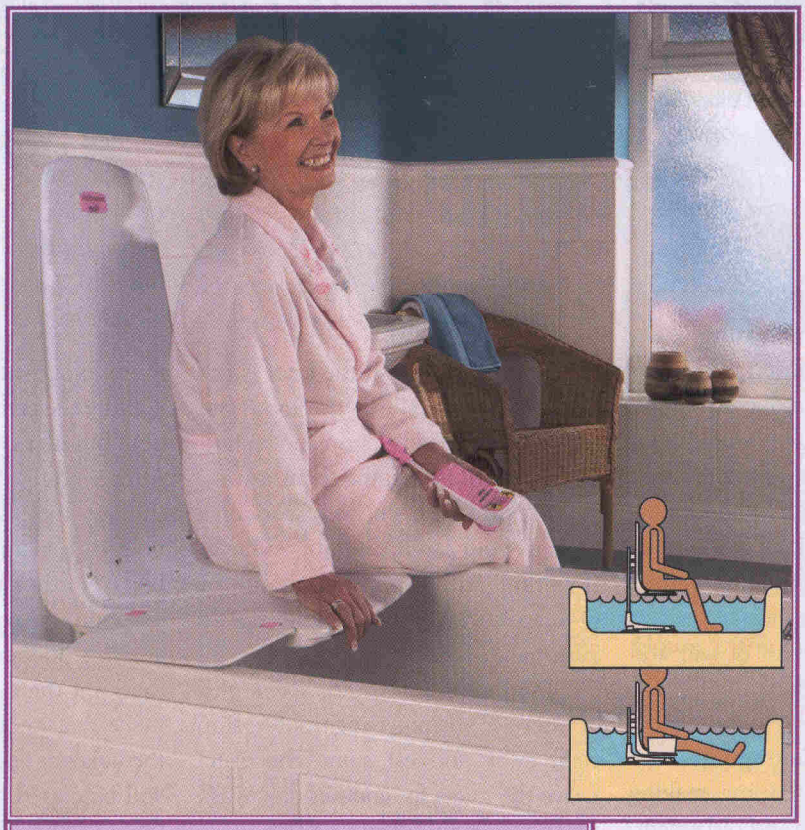
Work a large star stitch over flower centers to secure atop flowers, using two strands 3823/386.

Pin bird in place. Slip stitch around edge of shape to secure to fabric, using one strand 160/939. Slip stitch wing in place, using one strand 161/122.

Work straight stitch for bird's beak and legs, using two strands 3799/236. Work French knot for bird's eye, using two strands 3799 and wrapping floss around needle once.

Are you missing the luxury of warm, relaxing baths? Well, grab your towel!

By John Fleming



For many of us, nothing is more relaxing than a long, luxurious bath. Unfortunately, because of safety concerns, many people, particularly older people, have to forego this simple pleasure. Sure, you can spend big bucks to remodel your bathroom to provide a bathtub you can use, but who wants to do that? Now there's a better way, and it lets you use the bath that's in your home today.

If you or a loved one has given up bathing because of age, mobility or safety concerns, the Archimedes Bath Lift is the answer. It is so simple, you'll wonder why no one thought of it earlier. The battery-operated "chair" safely and steadily lowers you to the bottom of the tub, and when you're done bathing, it gently raises you back to the top of the tub assuring a comfortable and safe exit from the tub. The remote is fully waterproof, so your bath won't be a "shocking" experience.

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- *Fully waterproof remote*
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- *Chair raises up to 17" and lowers to 3"– or anywhere in between*
- *Transfer flaps for added stability*

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Tied in You-Know-Whats, Part V:

General Knot-Making Tips

by Martha Beth Lewis

Ack! What went wrong with my knot?!

I've managed to make the knot, but the coils are loose. My round knot is falling over! It has pulled through the fabric! It was ruined by the needle eye! How do I make a knot from slinky or rough-textured thread? How do I remove this disastrous mess?

Make yourself a cup of tea, and let's tackle these questions.

General Knot-Making Tips

Patience! Take your time making knots, in both stitching and placement. Knots are not among the easiest stitches, and ripping is impossible unless you've stitched a bullion knot. (Despite its intimidating reputation, a bullion knot is easy to rip. Just unthread the needle and reverse the steps.)

Know what the knot should look like. This way you can spot problems as you work. You know a French or colonial knot should be round and firmly wound, not ovoid and/or uncoiled. A round knot should not fall over but stay where you put it. (See Parts I and II in this series for more information.) You know a Palestrina knot should look like an *X*, not looking like the letter *H* (Part III). You know a bullion knot should have coils the same size and tension, not looking "sprung open" or like a child-squeezed tube of toothpaste (Part IV).

Watch each step. If the knot is not tightening correctly or the loops are falling off the needle, stop and restart. The situation isn't going to improve!

Use two hands. Put your work on a table or your lap if stitching in hand. If working in a hoop, scroll frame, or Q-Snap, lean it against a table edge so your hands are free.

Don't stitch knots when you're tired or rushed. If you're having trouble, stop right away and eat some chocolate! Leave the knots for another day. Wash up and stitch on something else.

Choose the right needle. For round knots and bullions, made by wrapping the needle shaft, use a needle that flares at the eye as little as possible because the eye disrupts the round knot or gets caught within the coil of wraps. Try a #26 first. Square knots are fine with a larger tapestry needle, such as a #24, since they're just a cross stitch made fancy. Keep several sizes and types of needles in your workbasket so you'll have options handy.

Make "pilot holes" for round knots on Aida. Use a sharp needle or pin to open the dense "weave box" of Aida. Figure 1 is a highly magnified view of the Aida weave. It's more complex than you thought, isn't it? For a round knot, the needle must rise in the exact center of the square. As you become more experienced, you'll be able to identify the center without magnification, but it's never a bad idea to use it. After sending the needle to the front through the pilot hole, sink it in the hole to the upper right of the Aida box ("Northeast" hole).

Don't make all the pilot holes at once. Rather, pierce a box, make the knot there, pierce a second box, make that knot, etc. If you pierce all the boxes at once, the holes made first will be closed by the time you get to them to stitch the knot. Ditto with the holes made last.

This pilot-hole technique is also great for making partial stitches on Aida.

Pay attention to the kink in the thread. Kinky thread poses grave danger to knot-making. In wrapping the thread around the needle, you are introducing kinks. Take every opportunity to remove them to forestall suffering the consequences. Consider these techniques:

- Dangle the needle after *every* knot.
- Stitch with the grain of the thread.

Tap on both cut ends of a cut length of floss. One end will "blossom" more than the other. Put the blossoming end into the eye. (**NOTE:** Some people say floss has no grain. I think it does and proceed on that basis.

- Start with flat, straight thread: run each strand over a moist sponge and let it dry before using. This is critical when making knots of rayon thread.
- Give the needle a little turn in the "opposite direction" every time you sink it. To discover which way to turn it: put the pads of your index finger and thumb of your needle hand together. Now pull one finger to the base of the other. Which finger moved? The index finger, right? Imagine a needle revolving under your index finger. Which way did it turn? This is the unconscious twist we give the needle (Figure 2). When you sink the needle, give it a miniscule turn in the opposite direction (Figure 3). You still must dangle the needle, however!

Don't use a loop start. A loop start is made by putting both ends of the cut strand in the eye, leaving a small loop on the back of the work when sending the needle to the front of the work, and then slipping the needle through the loop in the following needle-down. While great for placing stitches in isolated areas, a loop start isn't recommended for knots.

Pay attention to the state of the thread. Fuzzy threads make ugly knots. Making knots creates more abrasion than making cross stitches because the thread is going through numerous thread coils, as well as the fabric holes. If you are using pearl cotton, also be watchful for untwisting.

Pay attention to how hard you pull the working thread. Given sufficient power, anyone's round and bullion knots will pull through. Once the knot is formed, pull the thread on the back of the work just enough so the knot is seated firmly and the coils won't unwind. On a doodlecloth, practice how much tug you can give the knot before it disappears down the rabbit hole.

Palestrina knots don't have a pull-through problem, but if you pull too hard on the half-hitch knots, the Palestrina will be distorted, and holes will open up in the four corners of the base cross stitch.

Pay attention to where the working thread is held. When making French and colonial knots, hold the thread "due West" ("due East," for lefties). Keeping the working thread in this orientation ensures that the "dimple"—the central depression—is always in the same place in the knot, the hallmark of superb technique. For a Palestrina knot, hold the working thread below the work. A bullion sorts itself out. (Previous articles in the series spell out these fine points in detail.)

Use a short working length. Long working threads spell disaster. I recommend 12", with 15" an absolute maximum.

Use a short tail. The tail coming out of the needle eye should be no more than 1". A long tail will be caught in the knot-in-progress, and then you'll have a tremendous mess and probably insufficient vocabulary.

Put knots on the back of the work. (Did you faint?) In previous articles, I've mentioned making small, very tight knots on the reverse of the work for security. In case you must remove some knots, you will not be forced to forfeit the other knots. I recommend a security knot after every four or five round knots. Same for Palestrinas. For bullions, I recommend every two knots.

Another place for security knots is in a thread carry. (Surely you are woozy by now!) The reason carries are frowned upon is that they disrupt the tension of the stitches before and after the carry. If you are going to carry, I urge you to do it for no more than 3/8". If possible during the carry, slip the needle under other stitches. It wouldn't be amiss to make a security knot before and after the slip-under places, either.

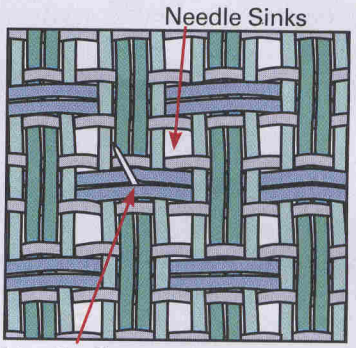

Figure 1: For knots on Aida, the needle should rise in the exact center of the tightly woven Aida square.

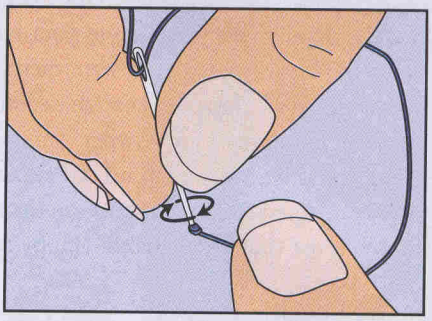

Figure 2: The fingers give the needle an unconscious twist each time the needle sinks.

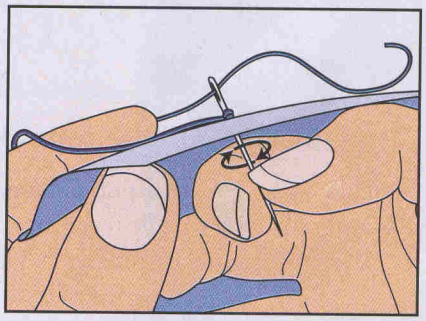

Figure 3: Give the needle a tiny twist in the opposite direction to prevent kinks in the working thread.

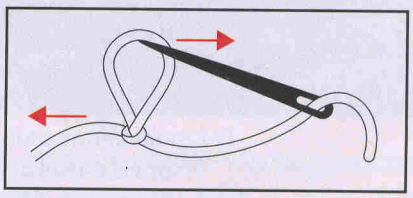

Figure 4: Loop knot.

Don't penalize the other stitches. If the knots are to be the same color as the thread presently in the needle for cross stitches, end it and start a fresh piece for the knots. If you have to cut out the knots, you won't have to sacrifice the cross stitches.

Practice! Particularly if you are working with an unusual thread or a mixed needle, spend time on a doodlecloth. If the pattern calls for ten knots consecutively, practice until you can make 20 consecutively without errors. Number 19 flopped? You're not ready yet!

One Final Thought on Knot-Making Errors

A big problem in knot-making is forgetfulness! We know how to make the knot but don't do it again soon enough to keep the recall alive. Even if you're not using them in your current piece, do a couple knots in the margin of the project cloth (or the doodlecloth you keep in your workbasket—ahem) to keep the knot in your short-term memory. This and keeping this series of articles close enough to consult, if needed! (And, yes, you have to remember where you put them!)

Next time, we'll wrap up our exploration of knots with some unexpected uses for knots in decorative stitching. Until then, use that doodlecloth! Happy stitching!

Loop Knots

Often the working thread forms a "loop knot," not a knot you want. (For shame! You should have dangled your needle more often!) See Figure 4. Don't pull on the two base threads, as you'll just tighten the knot. Instead, put the needle tip into the loop and gently pull it in one direction while pulling in the opposite direction on the base thread on the other side. If the knot doesn't loosen immediately, try the other combination.

Articles in this Series

Part I: French knots (February 2007)
Part II: Colonial knots (April 2007)
Part III: Palestrina knots (June 2007)
Part IV: Bullion knots (August 2007)
Part V: General knot-making tips (this issue)
Part VI: Unusual and advanced knots (December 2007)

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** Price includes class kit and supplies and five meals.

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Space is limited, so act quickly to reserve your space!

Hardanger Bands

Part Five

Part five of this challenging Hardanger sampler teaches three additional intricate needle-weaving motifs: divided twisted threads, woven cloverleaf, and divided wrapped bars with dove's eye. Each motif begins with the same satin-stitch outer frame, but presents a unique way to build upon the withdrawn-thread foundation. Refer to the February 2007 issue for the master chart of foundation stitching.

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HARDANGER BANDS, PART FIVE: NEEDLEWEAVING

Designed by Linda Driskell

Materials:

- 18" x 14" piece 25-count white Dublin® linen from Zweigart®*
- One ball each DMC® or Anchor® pearl cotton #5, #8, and #12**
- Size 22, 24, and 26 tapestry needles

See "Where to Find It" on page 66.

***Refer to color code.*

Pearl Cotton #5

DMC®	Anchor®
ecru	388 ecru

Pearl Cotton #8

DMC®	Anchor®
ecru	388 ecru

Pearl Cotton #12

DMC®	Anchor®
ecru	388 ecru

Stitch count: 269H x 171W

Design size: 10½" x 6⅞"

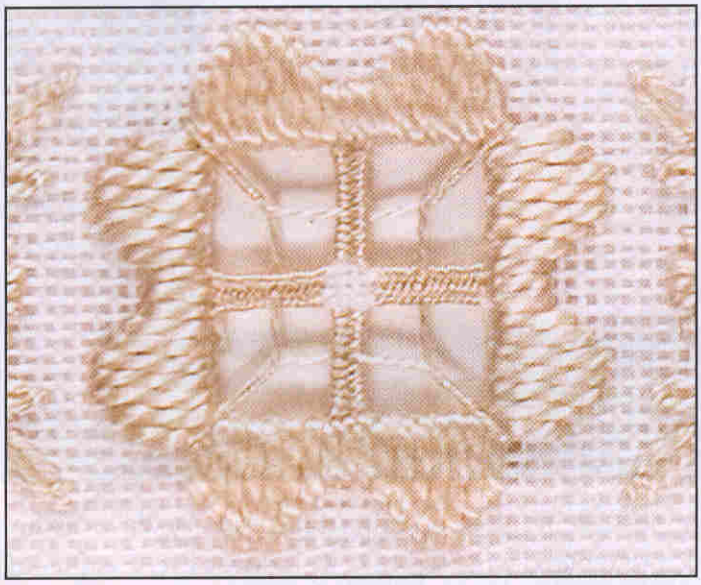
Editor's Note: The location of the area motifs presented in this issue are labeled on the foundation-work chart, which appeared in the February 2007 issue. Refer to the foundation chart to locate the correct placement for each motif. Please note that *Hardanger Bands* is charted over one thread with each line on the chart representing one fabric thread.

Instructions: Cut fabric threads where indicated by red lines on Foundation chart (see February 2007 issue) and carefully withdraw threads, using tweezers, if necessary.

Motif 7A: Divided Twisted Threads

Anchor one strand of pearl cotton #12 beneath satin stitches on wrong side of motif. Referring to Figure 7A.1, begin needleweaving the horizontal bar at Point A, working inward toward the center fabric square. Carry thread diagonally behind center fabric square and begin needleweaving vertical bar until point B is reached. Slip needle underneath satin stitches on wrong side of work; bring up at Point C. Needleweave horizontal bar inward; turn corner and needleweave until Point D is reached. Insert needle two threads from top-right corner, at Point E. Remove all slack from the diagonal laid thread.

Referring to Figure 7A.2, wrap diagonal thread several times, until needle is slightly past the midpoint of thread (Point F). Insert needle into woven bar at Point G; insert needle into fabric again two threads away from bottom corner (Point H). Remove all slack from thread and begin wrapping as before, inserting needle into vertical bar at Point I (Figure 7A.3). Continue to work divided wrapped bars in remaining corners. Referring to Figure 7A.4, insert needle into final bar at Point K; resume needleweaving for remainder of bar and end thread under satin stitches.



Motif 7A

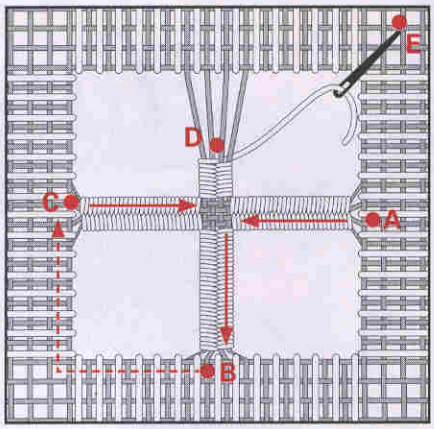


Figure 7A.1

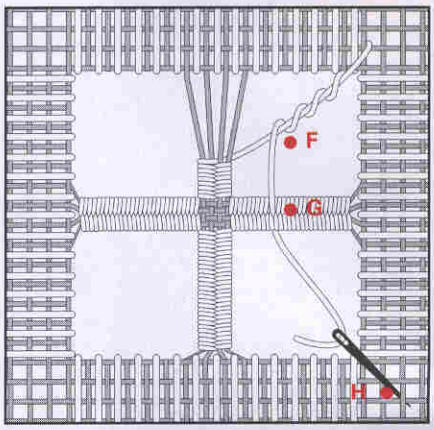


Figure 7A.2

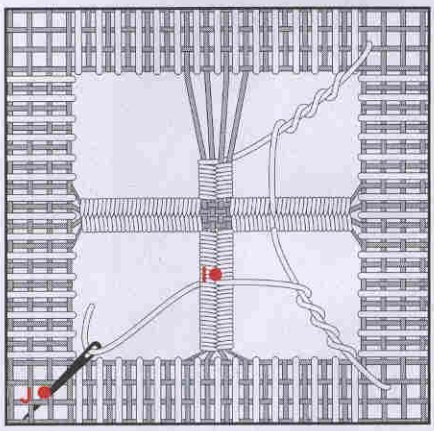


Figure 7A.3

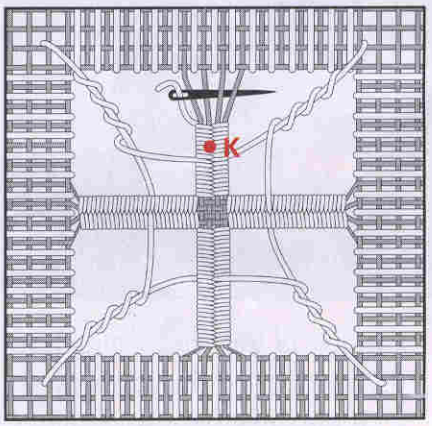


Figure 7A.4

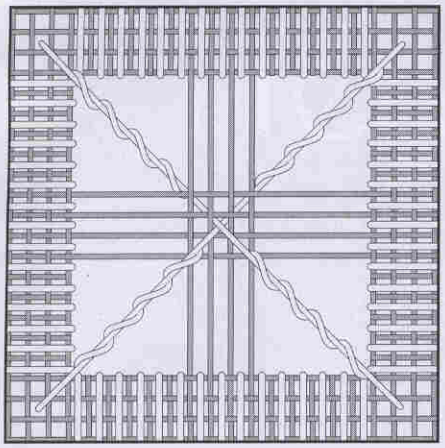


Figure 7B.1

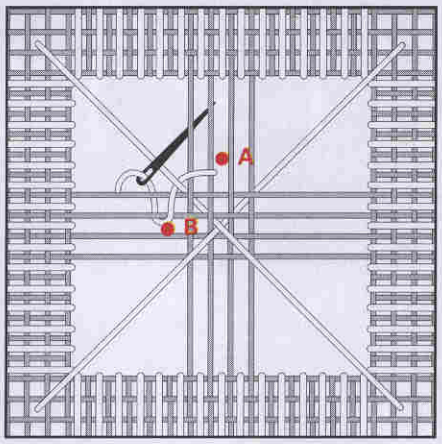


Figure 7B.2

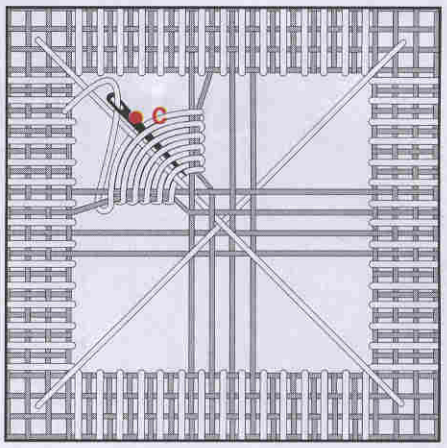


Figure7B.3

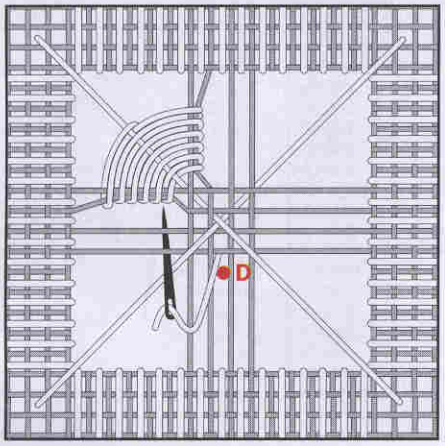


Figure7B.4

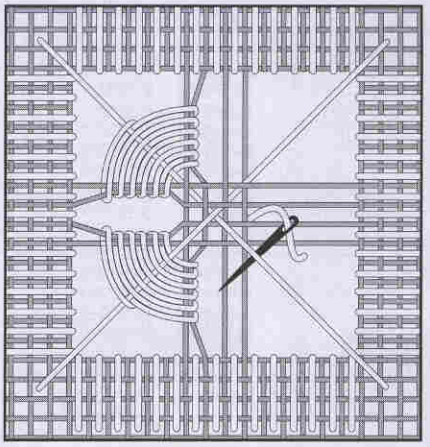
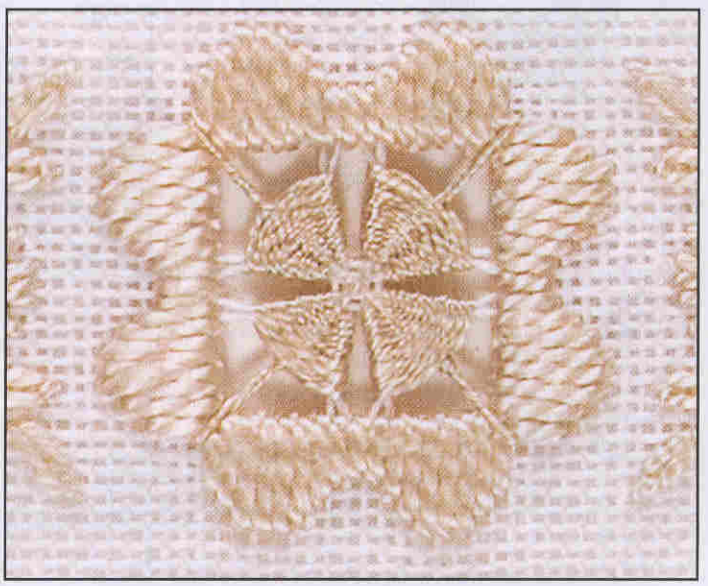


Figure7B.5

Motif 7B: Woven Cloverleaf

Referring to instructions for Motif 5A (July 2007), lay and wrap diagonal bars, but leaving vertical and horizontal fabric threads unwrapped (Figure 7B.1). End thread underneath stitches on back of fabric. (**NOTE:** For clarity, wrapped portions of diagonal bars have not been shown in remainder of illustrations.)

Using one strand of pearl cotton #12, place an away waste knot 4" below motif. Bring needle up at point A (Figure 7B.2). Begin weaving cloverleaf by passing needle underneath diagonal thread and then bringing over horizontal fabric threads, inserting needle into fabric at Point B. Travel back to starting point by passing needle over diagonal thread and under vertical fabric threads to emerge again at Point A. Referring to Figure 7B.3, work back and forth until corner is filled. End weaving by passing needle over center twisted bar at Point C; then inserting needle through back of leaf to travel to the center of motif. Bring needle up at Point D (Figure 7B.4). Weave leaf as before. Continue around motif to complete remaining clover leaves (Figure 7B.5). End thread under satin stitches.



Motif 7B

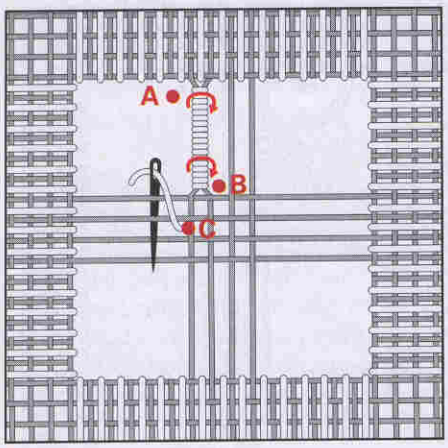


Figure 7C.1

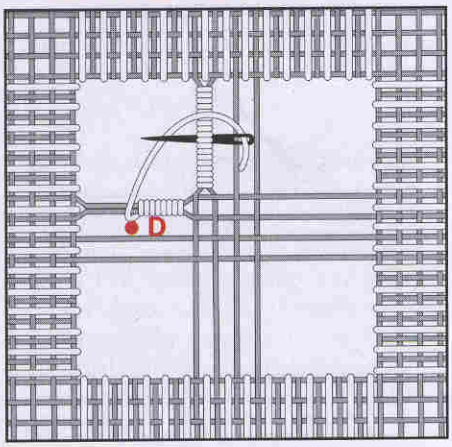


Figure 7C.2

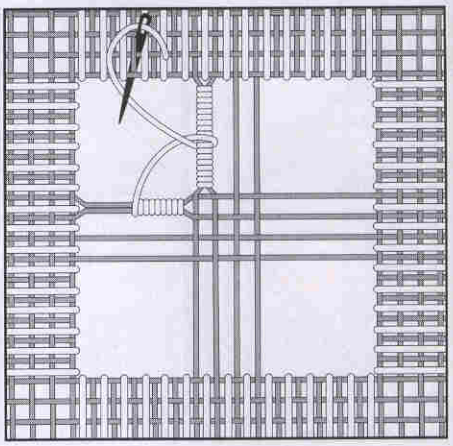


Figure 7C.3

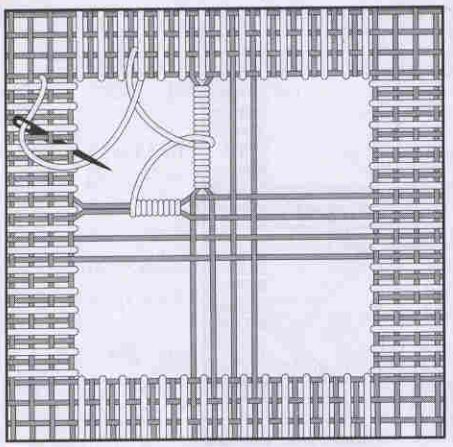


Figure 7C.4

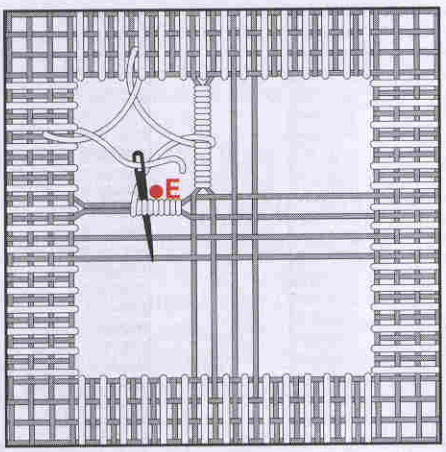


Figure 7C.5

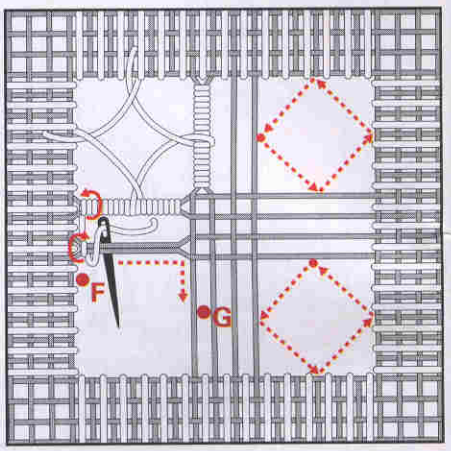
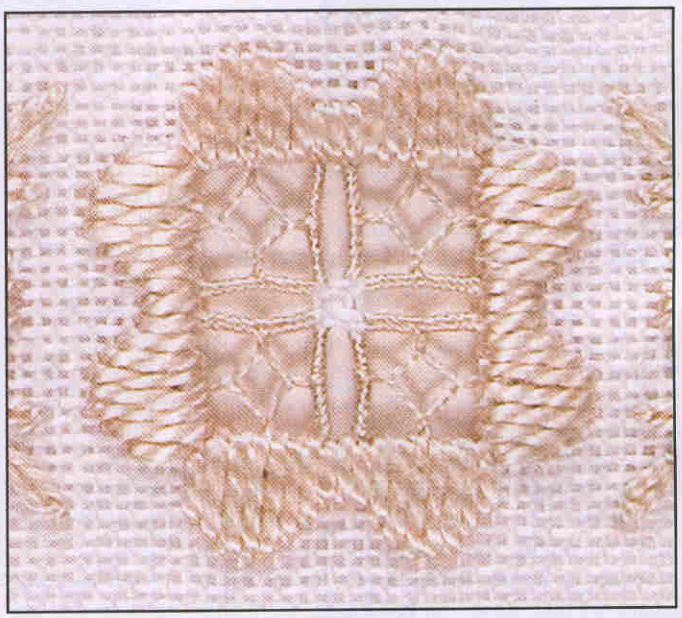


Figure 7C.6

Motif 7B: Divided Wrapped Bar with Dove's Eye

Anchor one strand of pearl cotton #12 beneath satin stitches on wrong side of motif. Bring needle up at Point A and wrap the two left vertical threads, pulling to compress threads, until Point B is reached (Figure 7C.1). Pass the needle diagonally under center fabric square and emerge at Point C. Continue to wrap until the middle of the bar, Point D, is reached (Figure 7C.2). Referring to Figures 7C.2–7C.5, work a dove's eye in center of square. For final leg of dove's eye, pass needle over first leg at Point E (Figure 7C.5) to lock stitch in place and continue wrapping end of bar. Pass needle beneath satin stitches adjacent to wrapped bar and bring needle up at Point F (Figure 7C.6). Begin wrapping bar, turning the corner at center fabric square, until Point G is reached. Repeat process shown in Figures 7C.2–7C.5 to add a second dove's eye; resume wrapping bar. Repeat process to work dove's eyes in remaining corners. End thread under satin stitches.

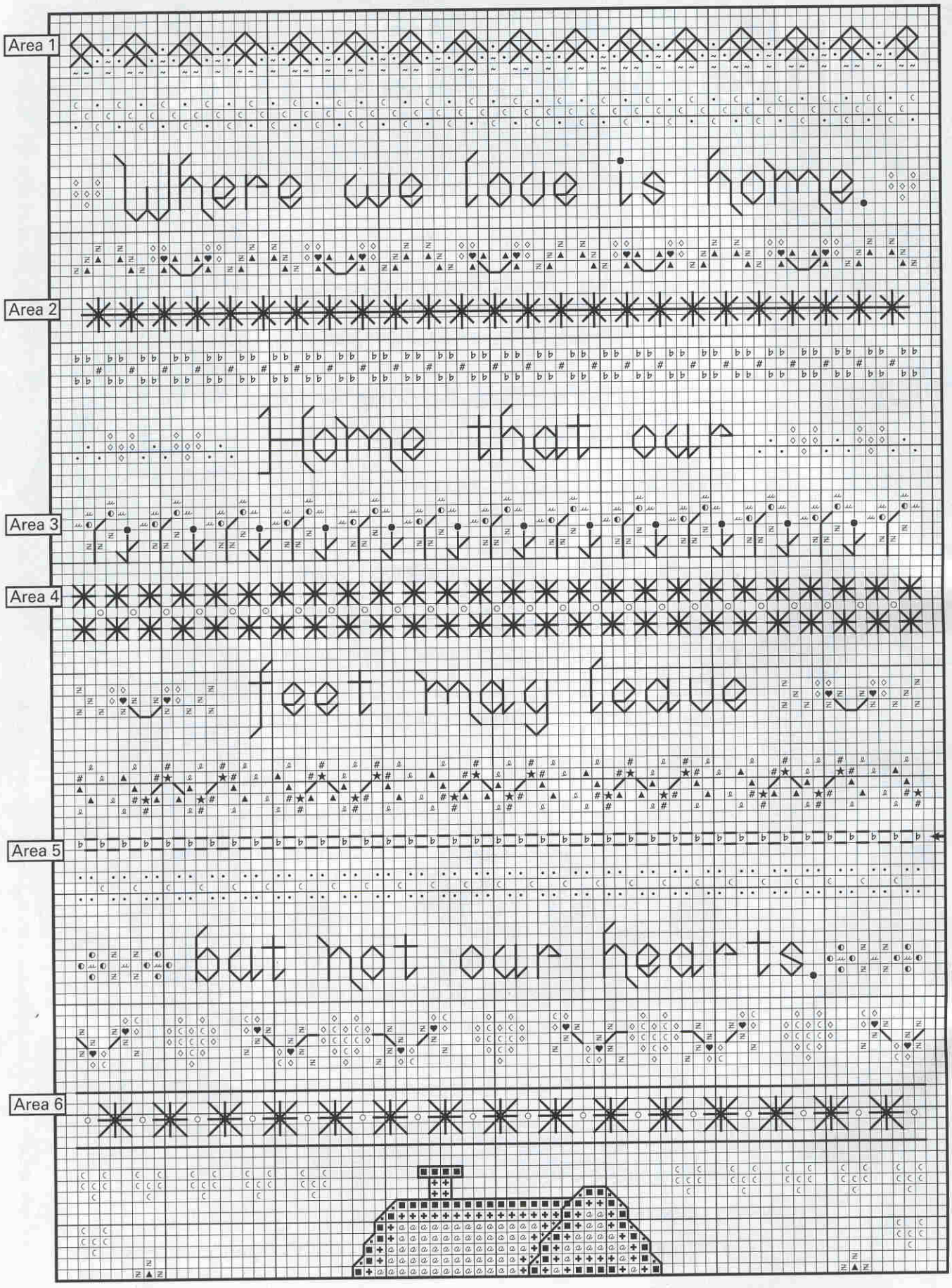


Motif 7C

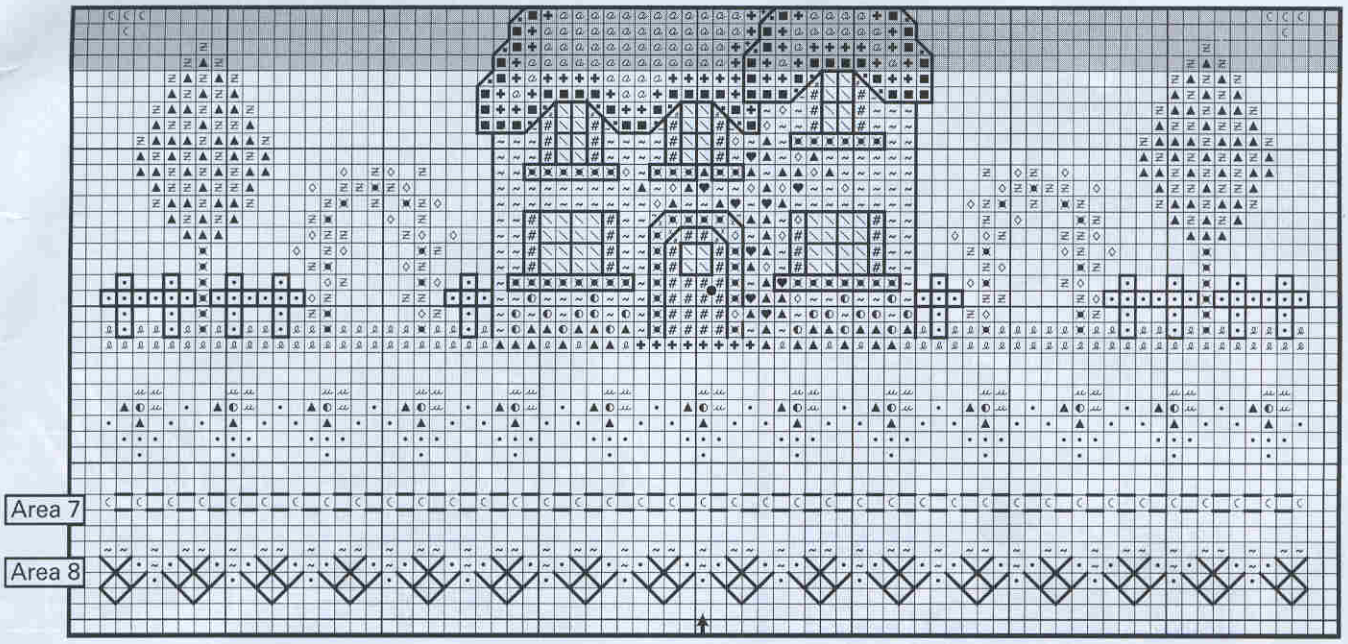
Heart's Home

The timeless subject of house and home provides the inspiration for a contemporary sampler that blends soft colors with a variety of pretty stitches.

Heart's Home Chart



Shaded portion indicates overlap from previous page.



"Where we love is home—home that our feet may leave, but not our hearts."

The quote that inspired this sampler comes from Oliver Wendell Holmes, Jr., the famous American jurist who served on the Supreme Court of the United States from 1902 to 1932. This connection between heart and home may explain why houses have appeared so frequently on samplers worked over the span of centuries.

HEART'S HOME

Designed by Cathy Bussi

Materials:

- 18" x 12" piece 28-count antique white Cashel® linen from Zweigart®**
- One skein each DMC® or Anchor® six-strand embroidery floss**
- One package Mill Hill® Glass Seed beads**
- Size 24 tapestry needle
- Beading needle or size 28 tapestry needle
- Professionally framed*

*See "Where to Find It" on page 66.
**Refer to color code.

DMC®	Anchor®	
⩊ 211	342	lavender, lt.
♥ 223	895	shell pink, lt.
◊ 224	893	shell pink, vy. lt.
☾ 225	1026	shell pink, ul. vy. lt.
╲ 414	235	steel gray, dk. (half-cross stitch)
■ 451	233	shell gray, dk.
✚ 452	232	shell gray, med.
⍺ 453	231	shell gray, lt.
▲ 503	876	blue-green, med.
♭ 800	144	delft blue, pl.
✖ 841	1082	beige-brown, lt.
★ 931	1034	antique blue, med.
# 932	1033	antique blue, lt.
~ 3753	1031	antique blue, ul. vy. lt.
ℓ 3813	875	blue-green, lt.
⩧ 3817	875	celadon green, lt.
◐ 3836	90	grape, lt.
· B5200	1	snow white
bs 502	877	blue-green
bs 930	1035	antique blue, dk.

Mill Hill® Glass Seed Beads

○ 00161	crystal

Stitch count: 147H x 77W
Design size: 10½" x 5½"

Instructions: Cross stitch over two threads, using two strands of floss.

Backstitch over two threads, using one strand of floss.

Work French knot where ● appears, using one strand of floss and wrapping floss around needle once.

Work long stitch over four threads for lattice in Areas 1 and 8, using one strand B5200/1.

Work diamond-eye stitch over six threads in Area 2, using one strand B5200/1.

Work Algerian-eye stitch over four threads in Area 4, using one strand B5200/1.

Work Algerian-eye stitch over six threads in Area 6, using one strand B5200/1.

Attach beads, using one strand B5200/1 and a full cross stitch.

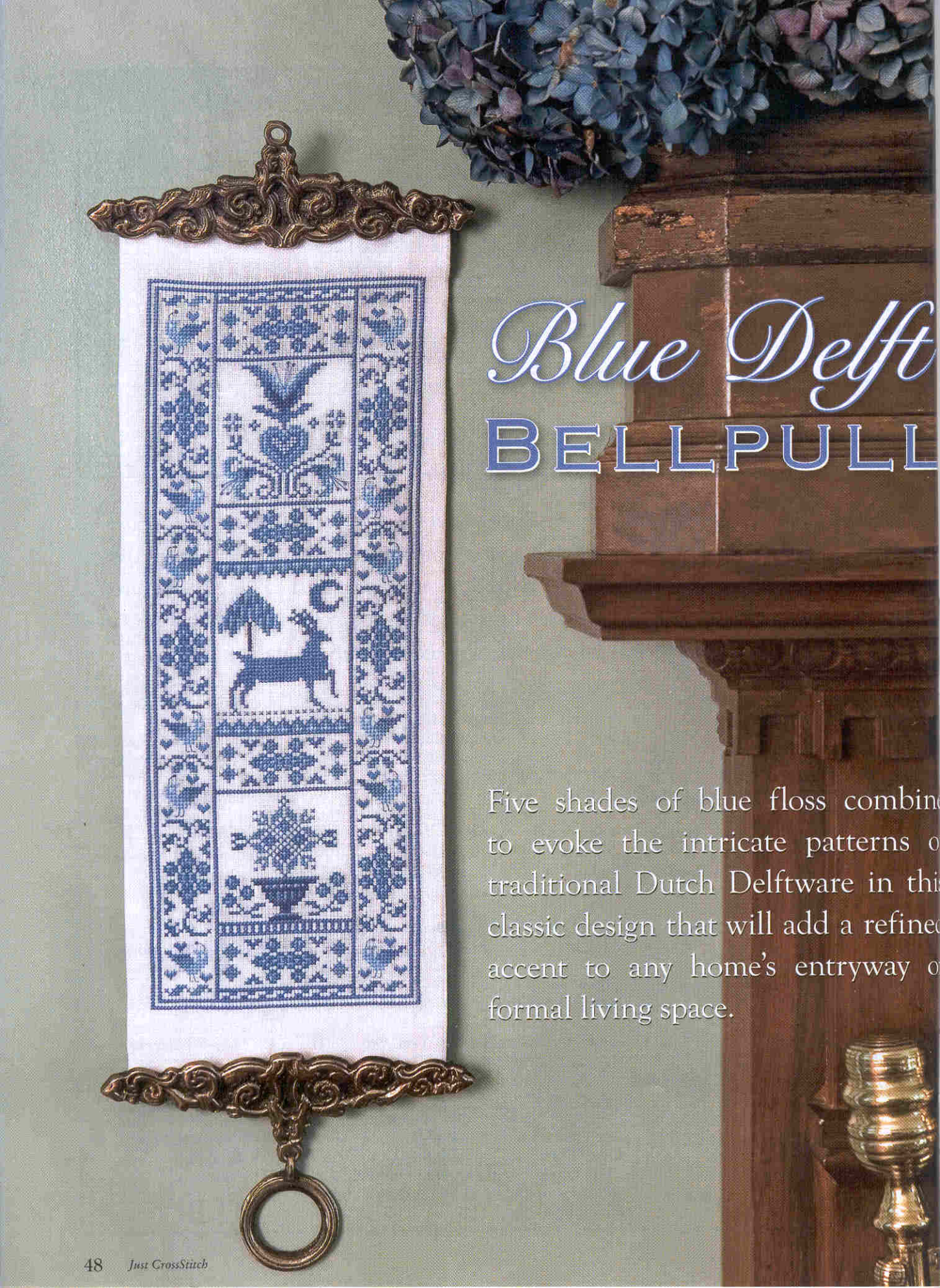
(**NOTE:** stitch illustrations appear on page 65.)

Backstitch (bs) instructions:

224	893	Area 7
451	233	house
452	232	fence
502	877	vines, flower stems
800	144	Area 5, border of Area 6
930	1035	lettering
931	1034	door, window shutters
B5200	1	window panes

French-knot instructions:

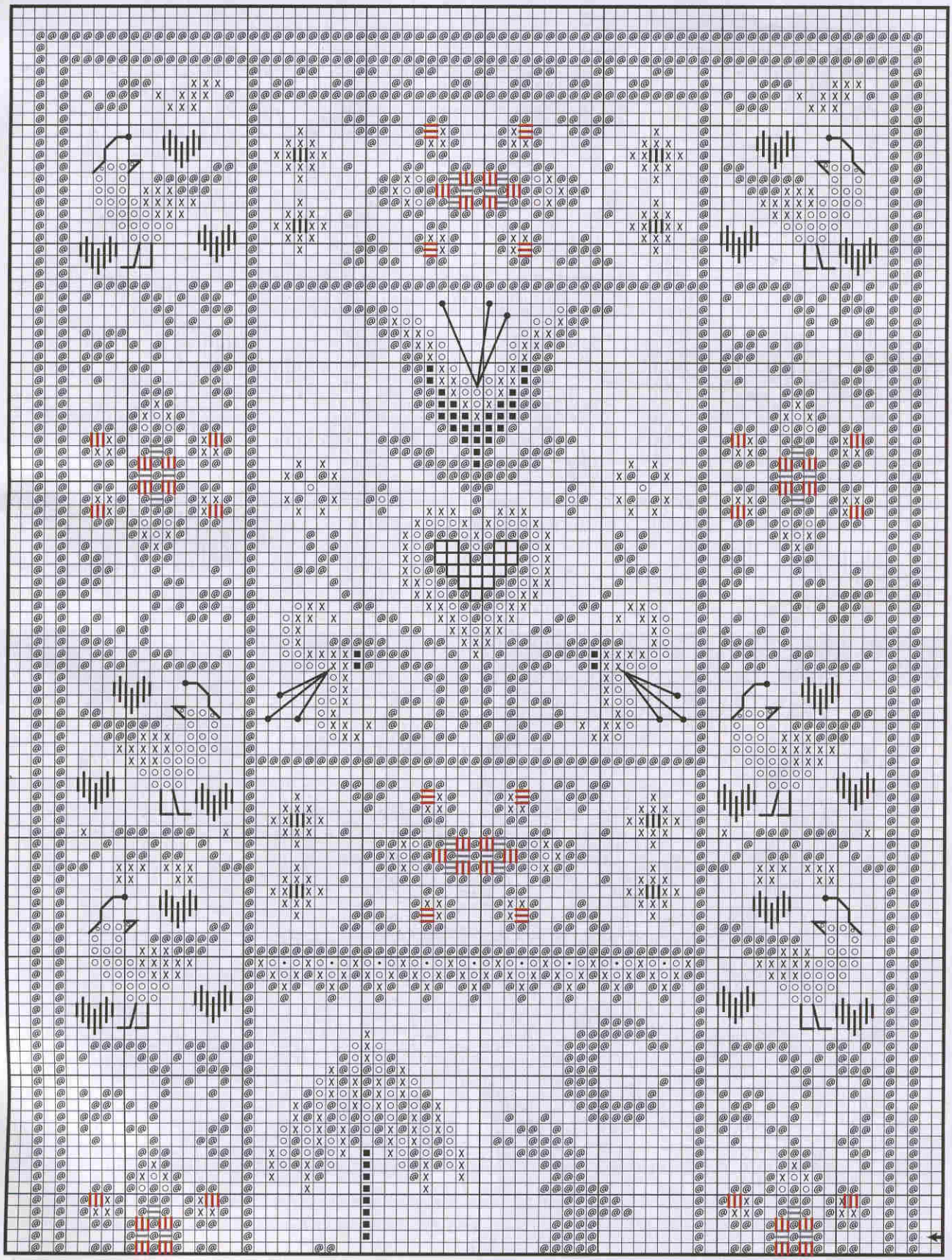
930	1035	lettering
931	1034	door knob
3836	90	Area 3



Blue Delft
BELLPULL

Five shades of blue floss combin
to evoke the intricate patterns o
traditional Dutch Delftware in thi
classic design that will add a refine
accent to any home's entryway o
formal living space.

Blue Delft Bellpull Chart



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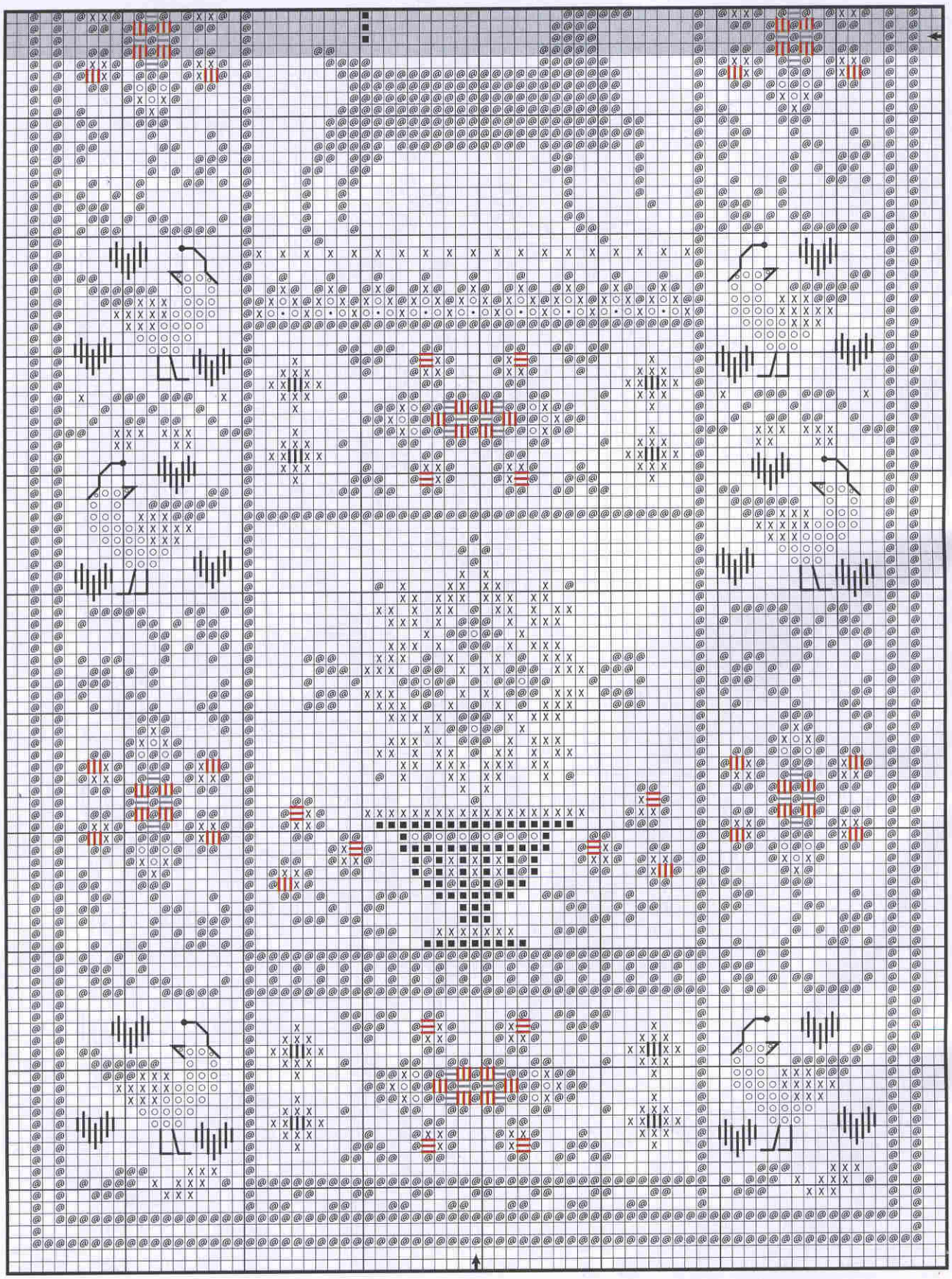

BLUE-DELFT BELLPULL

Designed by Carol Emmer

Materials:

- 10" x 20" piece 28-count white linen from Wichelt Imports, Inc.®*
- One skein each DMC® or Anchor® six-strand embroidery floss (Model uses DMC® floss.)**
- Size 24 tapestry needle

*See "Where to Find It" on page 66.
**Refer to color code.

	DMC®	Anchor®	
■	312	979	navy, lt.
@	322	978	navy, vy. lt.
X	334	977	baby blue, med.
○	3755	140	baby blue
•	3325	129	baby blue, lt.

Stitch count: 203H x 75W
Design size: 14½" x 5⅜"

Instructions: Cross stitch over two threads on linen, using two strands of floss.

Backstitch over two threads on linen, using one strand of floss.

Work vertical or horizontal satin stitch where heavy lines appear on chart, using two strands of floss.

Work long stitch for flower stamens, using one strand 322/978.

Work French knot where • appears on chart, using two strands 322/978 and wrapping floss around needle once.

Backstitch (bs) instructions:

3755	140	bird beaks and heads (except crests)
322	978	remainder of backstitch

Satin-Stitch instructions:

322	978	hearts, flower centers (black lines)
334	977	flower centers (gray lines)
3755	140	flower centers (red lines)

Stitched by Connie Winslett

BELLPULL FINISHING INSTRUCTIONS

Materials:

- Bellpull hardware [#115 with 6⅜" (16 cm.) opening] from Norden Crafts Ltd.*
- 20" x 5½" piece lining fabric
- 17" x 6¼" piece cotton batting or flannel
- Coordinating sewing thread
- Straight pins
- Hand-sewing needle
- Iron
- Sewing machine

*See "Where to Find It" on page 66.

1. Trim stitched piece 1½" from stitching on left and right sides and 3" from stitching at top and bottom.

2. With right sides together and aligning top and sides, sew backing fabric to stitched piece on long sides only, using a ¼" seam allowance. (Stitched piece should be wider than backing fabric.) Turn right-side out, centering stitched design, and press.

3. Insert batting between stitched piece and backing fabric. Using a zig-zag stitch or other binding stitch, sew through all three layers of the top edge to secure raw edges. Repeat for bottom edge.

4. Turn under 1½" at top edge of bell pull and finger press along fold. Insert top of bell-pull hardware through seam allowance and blind stitch edge in place. Repeat process for bottom of bell pull.

Finished by Becky Cade

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2007 Ornament Issue Sneak Peek

Brightneedle

M Designs

If you can't wait until the 2007 *Just CrossStitch* Ornament issue appears to begin your holiday stitching, this sneak preview should whet your appetite and keep you busy until the Christmas stitching season begins in earnest.

SamSarah Design Studio

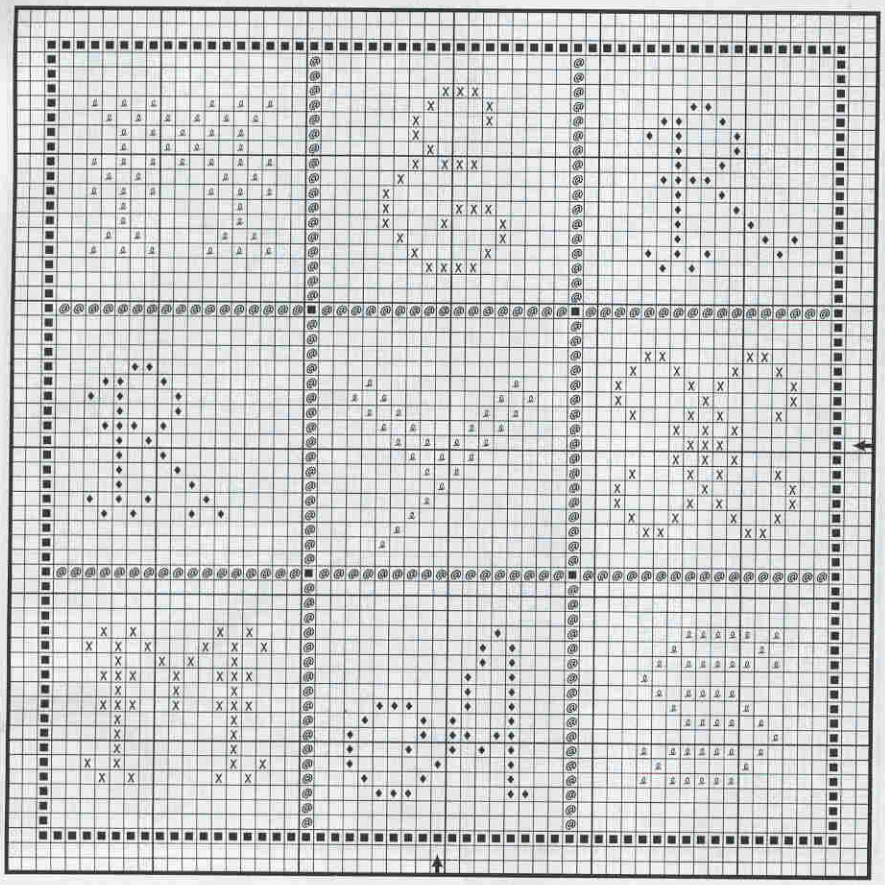
The Victoria Sampler

La-D-Da

Jeannette Douglas Designs

The six exclusive ornaments presented here are companions to ornaments that will appear in the 2007 Ornament issue. Put on your favorite Christmas music, grab your needle and floss, and start celebrating the season a little early this year!

2007 Merry Xmas Chart



2007 MERRY XMAS

Designed by Ann Petit and Liz Knudsen of Brightneedle

Materials:

- 5"x5" piece 32-count antique white Belfast® linen from Zweigart®* (NOTE: Model is stitched over one fabric thread. If stitching over two threads, a 7" x 7" piece of fabric is required.)
- One skein each Weeks Dye Works™ Hand Over Dyed Floss (DMC® equivalents are listed in parentheses.)**
- Size 24 tapestry needle
- Professionally framed*

See "Where to Find It" on page 66.

***Refer to color code.*

Weeks Dye Works™ Hand Over Dyed Floss

■ 3860 (902) crimson
◆ 2201 (730) moss
X 2211 (832) olive
ℓ 1193 (3013) guacamole
@ 3850 (3721) Williamsburg red

Stitch count: 55H x 55W
Design size: 1¾" x 1¾"

Instructions: Cross stitch over one thread, using one strand of floss.

Stitched by Jackie Ayers

2007 MERRY XMAS FINISHING INSTRUCTIONS

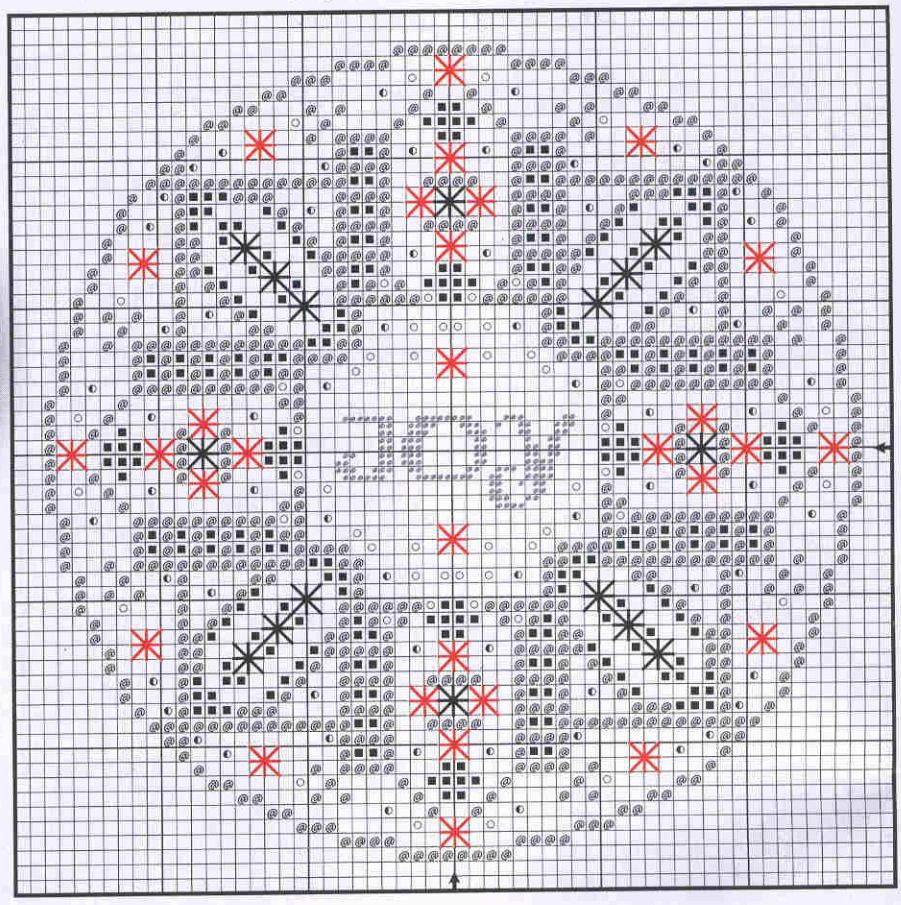
Materials:

- One 3"x3" piece coordinating decorator fabric
- Two 2"x2" pieces mounting board
- Four 2"x2" pieces quilt batting
- 8" length ¼"-diameter coordinating silk ribbon
- 15" length 1"-diameter coordinating silk ribbon
- Five medium white-head pins
- Fabric scissors
- Sewing thread
- Fabric glue
- One large pearl-head pin
- Assorted coordinating beads (optional)

1. Trim stitched piece to ½" from design border. Trim backing fabric to same size.
2. Place stitched piece right-side down. Center one piece of quilt batting atop wrong side of stitched piece. Center one mounting board square atop batting. Fold seam allowances of stitched piece to back of mounting board and lightly glue in place. Repeat process for backing fabric piece and a second piece of batting.
3. Lightly glue remaining two pieces of batting to wrong sides of covered mounting board pieces. Allow to dry. Cover batting with a thin layer of glue and join sides together. Allow to dry.
4. Glue ¼"-diameter ribbon along sides of ornament, covering wrapped edges and batting layers.
5. Tie a bow, using length of 1" ribbon. Center bow atop ornament and secure with large pearl-head pin, inserting pin through coordinating beads, if desired. Insert medium-head pins at even intervals around ornament.

Finished by Susan Fay of Frame of Mind

Joy in the Round Chart



JOY IN THE ROUND

Designed by Mary McLenon-Turley of M Designs

Materials:

- 6"x 6" piece 36-count vintage bisque linen from Lakeside Linens*
- One skein each The Thread Gatherer Silk 'n Colors silk embroidery floss (DMC® equivalents listed in parentheses.)**
- One skein DMC® or Anchor® six-strand embroidery floss**
- One package each Mill Hill® Petite Seed Beads**
- Size 24 tapestry needle

**See "Where to Find It" on page 66.*
***Refer to color code.*

The Thread Gatherer Silk 'n Colors

■ 184 (520) mossy cauldron
@ 235 (3721) warm brick path

DMC® Anchor®

3866 926 mocha brown, ul. vy. lt.

Mill Hill® Petite Seed Beads

○ 40123 cream
◐ 40332 emerald

Stitch count: 56H x 56W
Design size: 3 1/8" x 3 1/8"

Instructions: Cross stitch over two threads, using one strand of floss. Work cross stitch over one thread where small symbols appear, using one strand of floss.

Work Smyrna cross stitch over four threads where large ✳ appears in red on chart, using one strand 235.

Work eyelet stitch over four threads where large ✳ appears in black on chart, using one strand 184.

Attach beads, using one strand 3866/926 and a full cross stitch. (**NOTE:** Stitch illustrations appear on page 59.)

JOY IN THE ROUND FINISHING INSTRUCTIONS

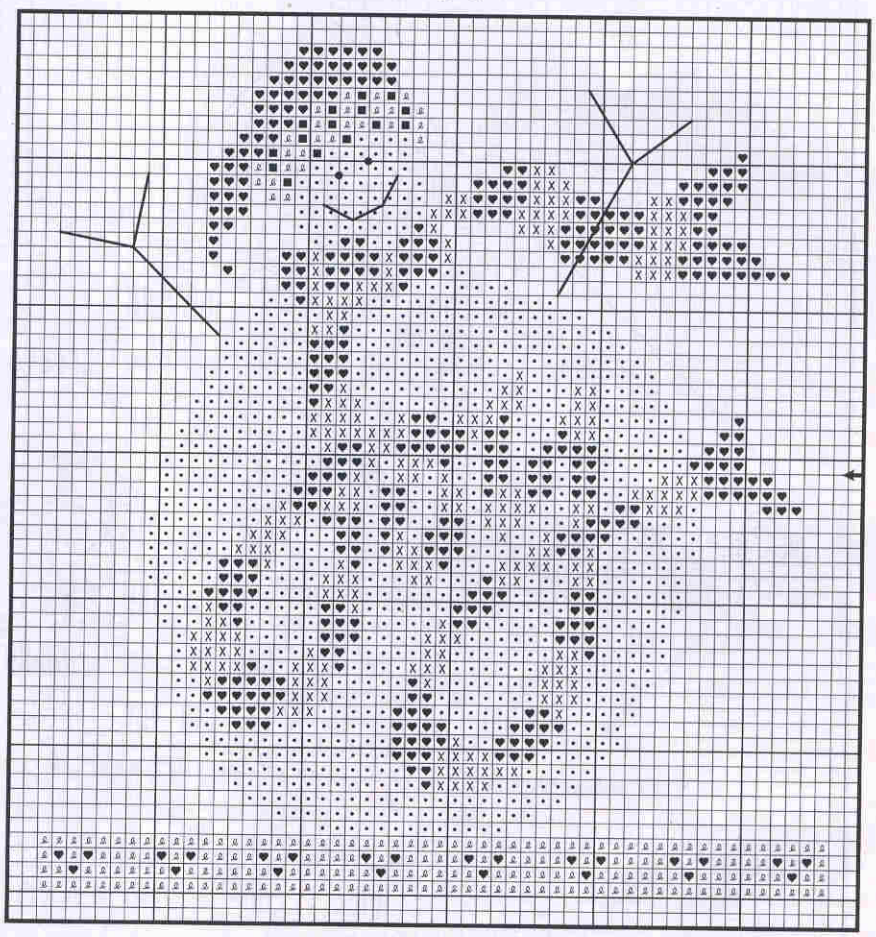
Materials:

- Two 3 1/2"-diameter pieces of mounting board
- Two 4" x 4" pieces thin quilt batting
- 4" x 4" piece coordinating backing fabric
- 16" length twisted-cording (Model uses DMC® 221.)*
- Fabric scissors
- X-Acto™ knife
- Fabric glue

** Twisted-cording instructions appear on page 64.*

1. Using X-Acto knife, trim mounting board to a 3 1/2" circle.
2. Trim stitched piece to 1" beyond stitching. Using stitched piece as a template, trim backing fabric to same size. Trim batting to same size as mounting board.
3. Place stitched piece right side down. Center one batting piece against wrong side of stitching. Place mounting board atop batting. Fold seam allowance over sides of mounting board and lightly glue into place. Repeat process for backing fabric and remaining piece of batting and mounting board.
4. Align edges of both sides or ornament and glue together. Beginning at the top of the ornament, glue twisted-cording along ditch where ornament sides meet. When the top is reached again, loop twisted-cording to form hanger and glue end into place.

Winter Joy Chart



WINTER JOY

Designed by Patti Connor
of SamSarah Design Studio

Materials:

- 7" x 7" piece 32-count autumn field Belfast® linen from Zweigart®*
- One skein each Crescent Colours Belle Soie silk embroidery floss (DMC® equivalents listed in parentheses.)**
- One each Just Another Button Company™ buttons**
- Size 24 tapestry needle

**See "Where to Find It" on page 66.*
**Refer to color code.*

Crescent Colours Belle Soie

♥ sister scarlet (221)
X cinnamon stick (420)
ℓ kiwi (3012)
■ noir (310)
. vanilla pudding (712)

Just Another Button Company™

1113.T	tiny frank's cardinal
3319.M	medium red star
3319.S	small red star

Stitch count: 58H x 54W
Design size: 3⅝" x 3⅜"

Instructions: Cross stitch over two threads, using two strands of silk.

Backstitch over two threads, using two strands noir.

Work French knot where ● appears for eyes, using two strands noir.

Attach buttons, referring to photo for placement and using one strand of coordinating floss.

WINTER JOY FINISHING INSTRUCTIONS

Materials:

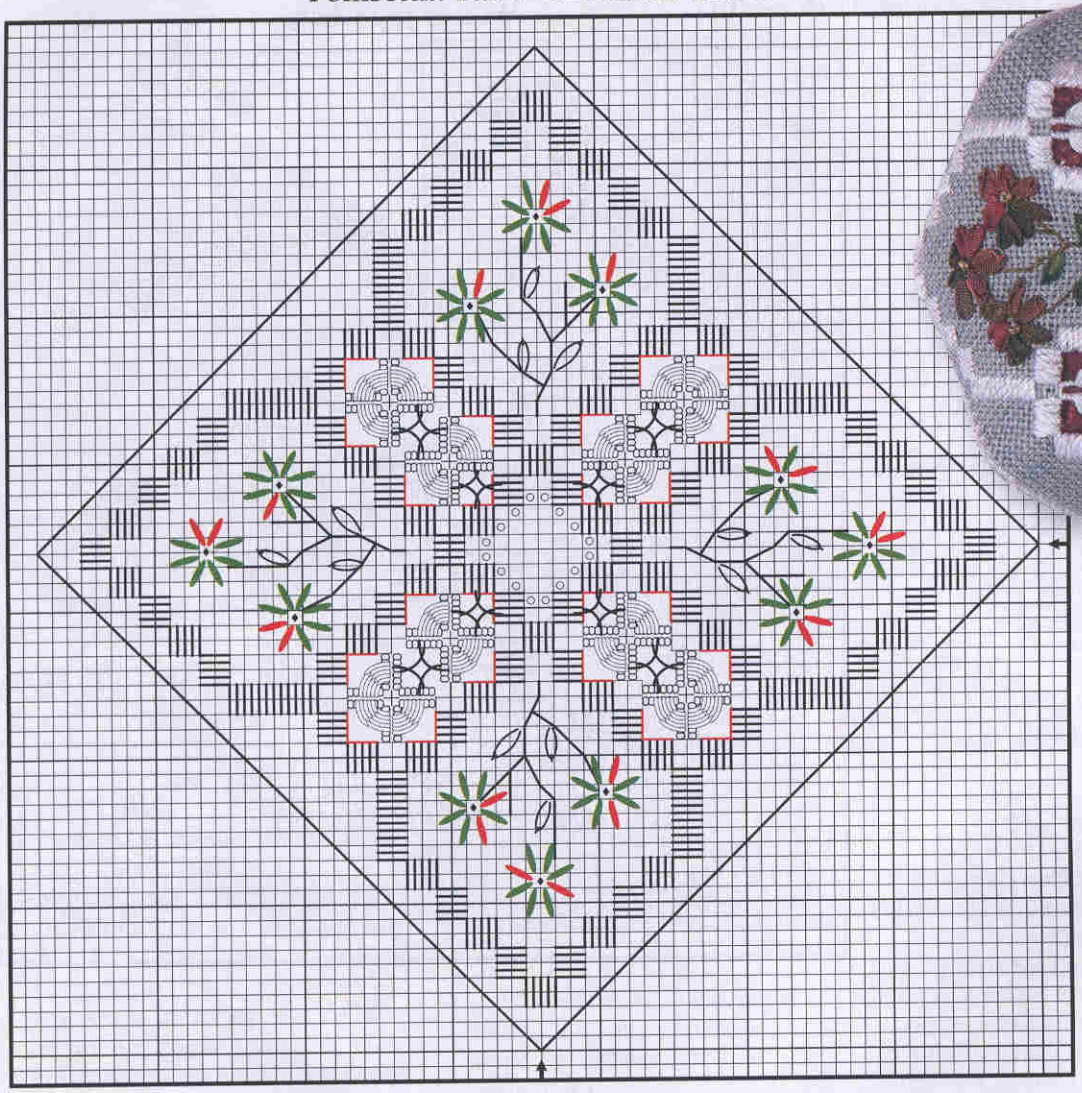
- 5" x 5" piece coordinating decorator fabric
- 6" piece ⅜"-diameter coordinating ribbon
- Polyester stuffing
- Fabric-marking pencil
- Fabric scissors
- Straight pins
- Sewing machine (optional)

Press stitched piece from back, straightening as much as possible. On reverse side of stitched piece, draw a line 1" from stitching on all sides, staying on grain of fabric. Do not cut fabric. Place ornament over a piece of backing fabric (right sides together) and pin layers together. Position ends of ribbon ⅜" in from corners of piece and between stitched piece and backing fabric.

Sew around ornament along drawn line, attaching ribbon and leaving an opening at bottom for turning. Trim seam allowances to ¼". Trim corners of seam allowances to ⅛".

Turn ornament right-side out. Fill with polyester stuffing and blind stitch opening closed.

Poinsettia Tuffet Ornament Chart



POINSETTIA TUFFET ORNAMENT

Designed by Thea Dueck
of the Victoria Sampler

Materials:

- Two 8"x 8" pieces 28-count smokey pearl Cashel® linen from Zweigart®*
- One skein Kreinik® Silk Mori® embroidery floss**
- One spool Trebizond silk from Access Commodities**
- One skein each Au Ver a Soie Soie d'Alger® silk from Access Commodities**
- One skein each Needlepoint Inc. silk embroidery floss**
- One spool DMC® coton perlé #12**
- One card Island Fibers 4mm hand-painted silk ribbon**
- One card YLI 4mm silk ribbon**
- One package Mill Hill® petite seed beads
- Size 24 tapestry needle
- Size 10 beading needle

*See "Where to Find It" on page 66.
**Refer to color code.

Kreinik® Silk Mori®
○ 8000 white

Access Commodities Trebizond
TRA125 white

Au Ver a Soie Soie d'Alger®
3426 silver green, dk.
2126 avocado green, vy. dk.

Needlepoint Inc. Silk
0974 grey brown, med. lt.

DMC® Coton Perlé #12
blanc white

Mill Hill® Petite Seed Beads
◆ 40557 gold

Island Fibers 4mm Silk Ribbon
03434 renaissance

YLI 4mm Silk Ribbon
129 dusty rose, dk.

Stitch count: 68H x 68W
Design size: 4 7/8" x 4 7/8"

Instructions: Cross stitch over two threads, using two strands 8000.

Backstitch over two threads, using one strand of floss. (**NOTE:** For backing fabric, backstitch the outer border only.)

Work Kloster blocks and satin stitches over four threads where heavy black lines appear on chart, using one strand TRA125.

Cut fabric threads where red lines appear on chart; carefully remove fabric threads. Using one strand coton perlé

#12, wrap thread pairs, working a partial Greek cross or dove's eye where indicated on chart.

Work Japanese ribbon stitch to create flower petals, using a 12" length of ribbon.

Work lazy-daisy stitch for leaves, using two strands 3426.

Work straight stitch in the center of each lazy-daisy stitch, using two strands 2126.

Attach beads, using one strand 8000 and a half cross stitch. Pass needle through bead twice to ensure stability.

(**NOTE:** Stitch illustrations appear on page 59.)

Backstitch Instructions:

0974 stems and vines
blanc outer border

Japanese ribbon stitch instructions:

03424 green petals
129 red petals

POINSETTIA TUFFET FINISHING INSTRUCTIONS

Materials:

- Contrasting sewing thread
- Polyester fiberfill
- Two mother-of-pearl stars from Access Commodities

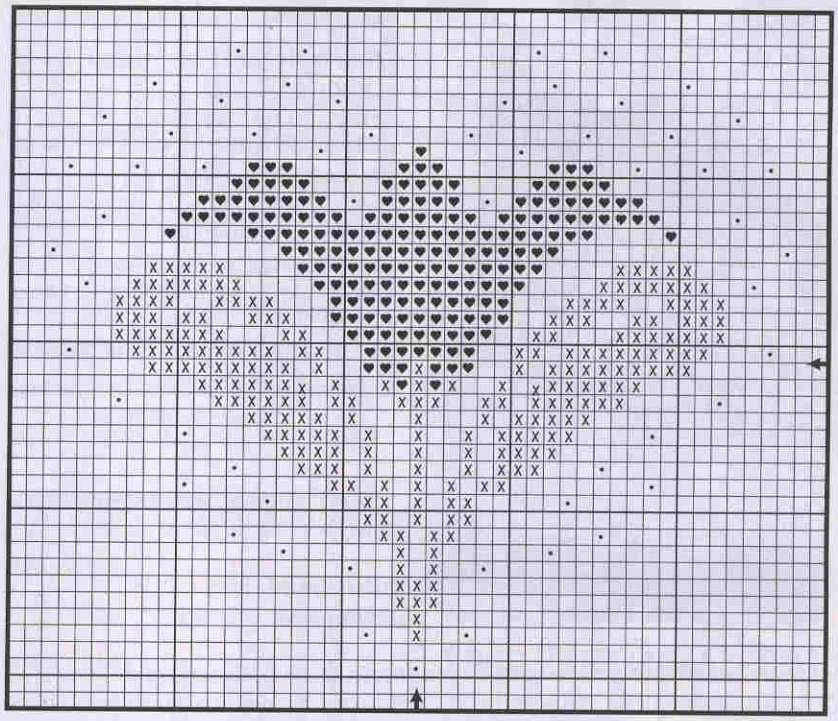
1. Trim fabric ½" from backstitched border for both front and back pieces. Finger-press seam allowances to wrong side. Using sewing thread, make a small stitch to mark the midpoint of each side of the front and back pieces.

2. With wrong sides together, align one corner of front piece to a marked midpoint of back piece. Using one strand coton perlé #12, begin lacing pieces together through backstitched borders. When final segment between corner and midpoint is reached, stuff firmly with fiberfill and lace opening closed.

3. Using two strands 8000, sew through the center of ornament several times, pulling floss tight to make an indentation in center of ornament. Attach a button to center of both front and back before ending thread and burying tails inside ornament.

4. Make a hanger from a length of coton perlé #12 and attach to top of ornament.

Snow Tulip Chart



SNOW TULIP

Designed by Lori Markovic of La-D-Da

Materials:

- 6" x 6" piece 32-count black Belfast® linen from Zweigart®*
- One skein each Needlepoint Inc. silk embroidery floss (DMC® equivalents listed in parentheses.)**
- Size 24 tapestry needle
- One Mill Hill® Creative Charms Medium Heart (#MHCC2)

**See "Where to Find It" on page 66.*
***Refer to color code.*

Needlepoint Inc. Silk

♥ 127 (300) brick
X 292 (3051) old English
. 988 (822) taupe

Stitch count: 38H x 45W
Design size: 2⅜" x 2⅞"

Instructions: Cross stitch over two threads, using one strand of floss.

Following manufacturer's directions, attach stitched piece to charm. (**NOTE:** Stitched piece in model was finished with lightweight black interfacing. A bow was added to charm for hanging.)

CHRISTMAS TREE 2007

Designed by Jeannette Douglas
of Jeannette Douglas Designs

Materials:

- 5"x 4" piece 32-count natural Belfast® linen from Zweigart®**
- One skein each DMC® or Anchor® six-strand embroidery floss**
- One ball DMC® or Anchor® pearl cotton #12**
- Size 24 tapestry needle
- Olde Colonial (#103G) tiny frame*

*See "Where to Find It" on page 66.
**Refer to color code.

DMC® Anchor® Embroidery Floss

♥	3858	897	rosewood, med.
bs	610	889	drab brown, dk.
	680	901	old gold, dk.
	3011	856	khaki green, dk.
	936	846	avocado green, vy. dk.

DMC® Anchor® Pearl Cotton #12

○	712	926	cream

Stitch count: 38H x 25W
Design size: 2 3/8" x 1 5/8"

Instructions: Cross stitch over two threads, using two strands of floss. (**NOTE:** Where symbols appear on chart lines, offset stitch by one thread.)

Work tent stitch over one thread where small symbols appear, using one strand of pearl cotton.

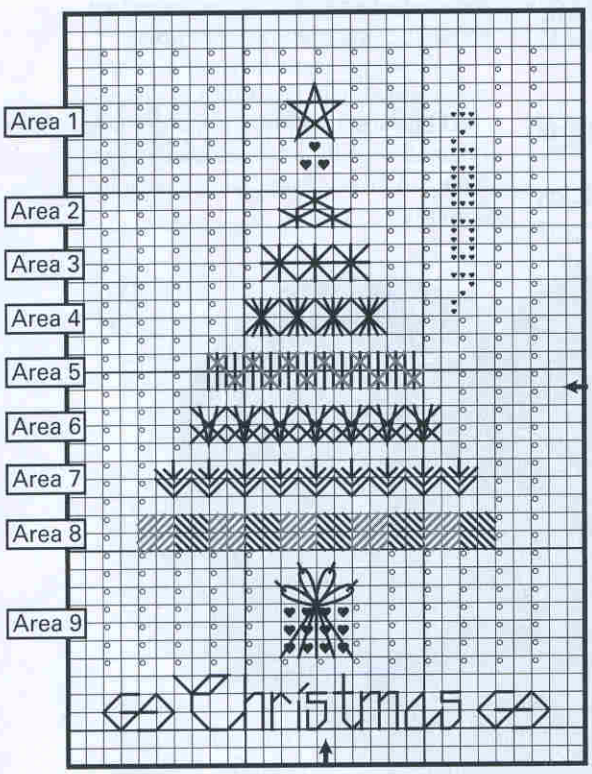
Backstitch over two threads, using one strand of floss.

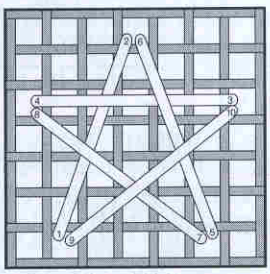
Area 1–Work star stitch over six threads, using one strand 680/901.
Area 2–Work tied elongated cross stitch, using two strands 3011/856 for base of stitch and two strands 936/846 for vertical portion of stitch.
Area 3–Work Algerian eye stitch over four threads, using two strands 680/901.
Area 4–Work partial Rhodes stitch over four threads, using one strand 3858/897.
Area 5–Work vertical satin stitch over four threads, using one strand 3011/856. Work herringbone stitch on top of satin stitch where indicated by gray lines, using one strand 680/901.
Area 6–Work rapid stitch over four threads, using one strand 3858/897.
Area 7–Work leaf stitch, using one strand 3011/856.
Area 8–Work Scotch and Reverse Scotch stitch, using one strand 3011/856 for gray lines and one strand 936/846 for black lines of floss.
Area 9–Work straight stitch for ribbons on package, using one strand 610/889. Work lazy-daisy stitch for bow, using one strand 610/889.

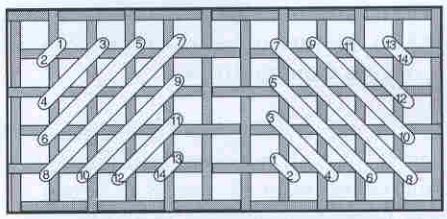
Backstitch (bs) instructions:

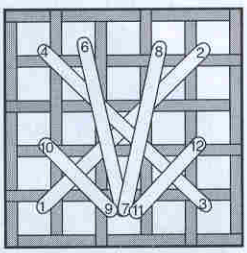
610	889	lettering
3858	897	swirls

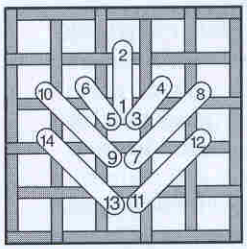
Christmas Tree 2007 Chart

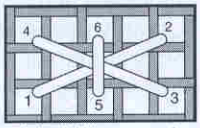


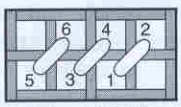

Star Stitch

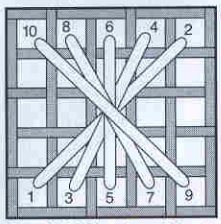

Scotch Stitch & Reverse Scotch Stitch

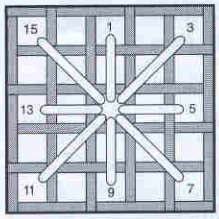

Rapid Stitch


Leaf Stitch (Over Four)

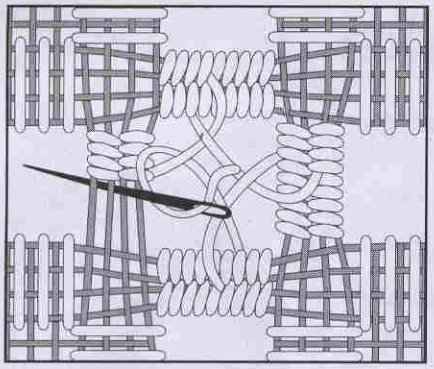

Tied Elongated Cross Stitch


Tent Stitch (Over One)

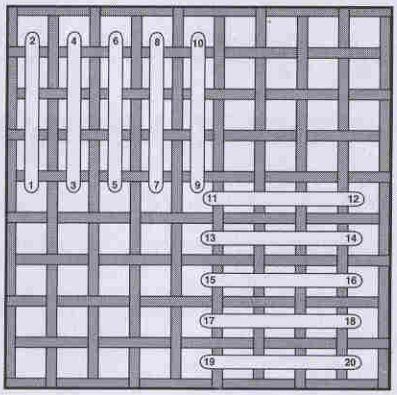

Partial Rhodes Stitch (Over Four)


Algerian Eye (Over Four)

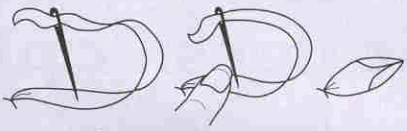
Cross Stitch (Over One)



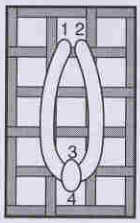
Dove's Eye



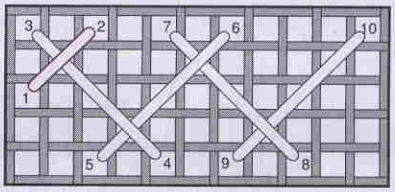
Kloster Blocks



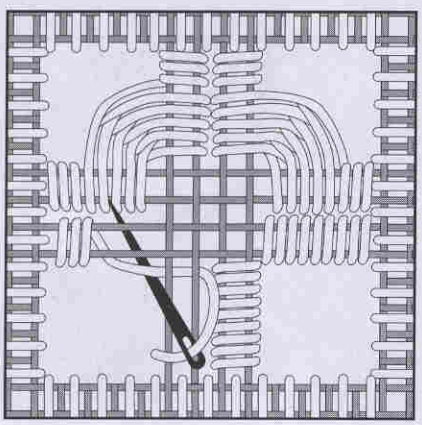
Japanese Ribbon Stitch



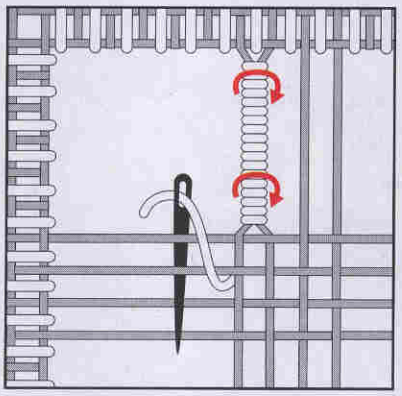
Lazy Daisy Stitch



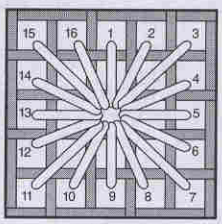
Herringbone Stitch (Over Four)



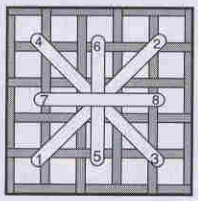
Partial Greek Cross



Wrapped Thread Pairs



Eyelet Stitch
(Over Four)



Smyrna Cross Stitch
(Over Four)

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